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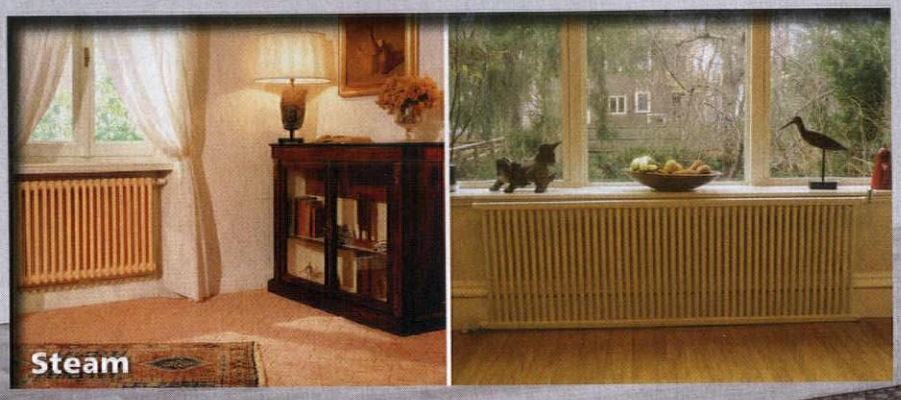

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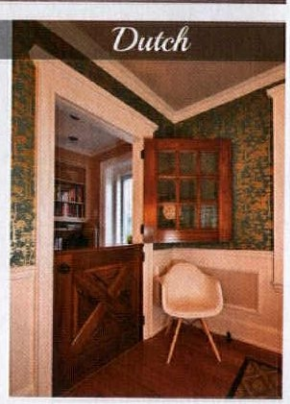

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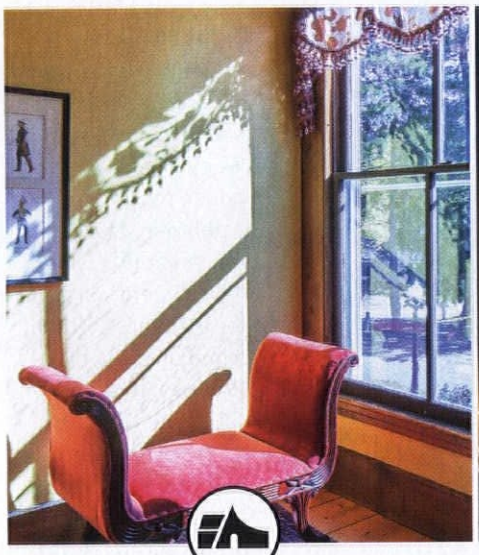

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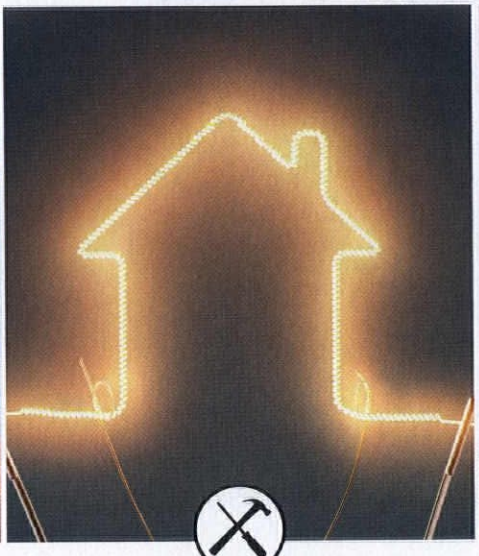

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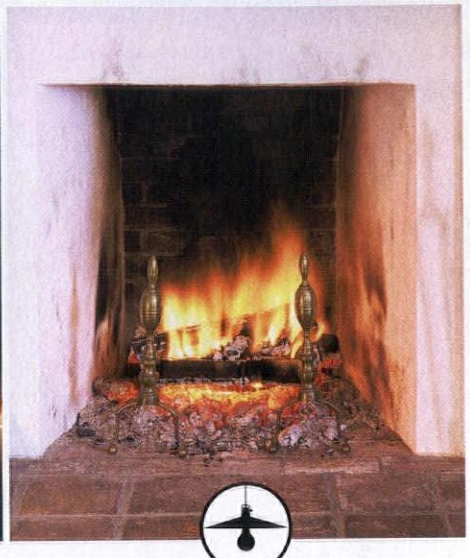

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LEFT TO RIGHT "The coal-fired tube boiler is here, dormant. We left the original laundry set-up in the basement. Eleven steam radiators arrived by rail in 1867; eight were enclosed in ornamental cast iron topped with marble. They still hiss."

Upstairs, downstairs & photos we don't print

Museum houses offer the occasional nooks-and-crannies or behind-the-scenes tour—three hours, at least. The general public walks through in 45 minutes to ooh and aah over four-post beds and the parlor view of the garden. Aficionados (old-house geeks) who pay extra are led to the boiler room and attic, and to watch plaster consolidation in progress.

In its early days as a self-help restoration newsletter, OHJ spent a lot of ink on "before" pictures. For pages on end, we illustrated different types of settlement cracks. OHJ was a means to an end: the rehabilitation of the house, still standing and with a tight roof. When I toured houses in those days, sometimes I had to wear a mask.

OHJ as a magazine has kept the DIY grit but also relied on aspirational photos that show the "after" views. So in this issue, we see an 1870s Tuscan Villa-style Italianate, designated a mansion in rural Vermont, now restored and redecorated (p. 14). You can tell these owners are hardcore, though. For a rear deck, they salvaged balusters from a bank and then made the built-up newels and finials. They created a compatible kitchen, designed the exterior color scheme, and laid a walkway. Ron papered a ceiling, then went up in his bucket truck to trim locust limbs for a better view of the church steeple from the yard.

And, no surprise, they sent me pictures of their basement! Stone foundation, rusting iron: even the photos are redolent with age. Here Ron has his wood shop and Nancy has her stained-glass studio. Not every story and photo fits in an article, but I saved some cool outtakes for this page.

SIDE NOTES

SPINE CONTEST

When you line up your 2016 OHJ issues on a shelf, a house is built! Want it to be *your* house in 2017? Take a photo of its exterior and tag it with #OHJSpineDesign for a chance to win a line drawing by Rob Leanna—and your house on the issue spines. Entries must be submitted on Facebook, Twitter, or Instagram by 12 p.m. ET on October 10, 2016. Our jury will pick the house to be featured.

MUST-HAVE GUIDE

My own #1 reference to house styles and more is Virginia McAlester's *A Field Guide to American Houses*, first published in 1984. The newly revised, 880-page volume takes us up to the present, and includes a section on neighborhoods and 500 *new* photos and line drawings. Thorough, mind-blowing. Hardbound or paperback, Knopf.

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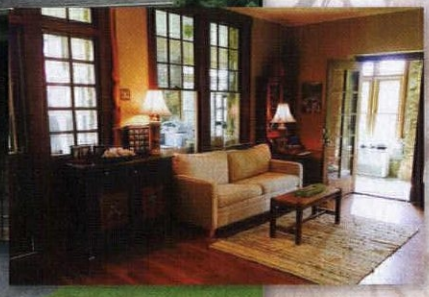

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Nine years ago, fresh from a marketing job at a historic hotel, I was dispatched to an Arts & Crafts conference and given lots to read on the plane. I always loved old houses but now I've learned how to talk about them!

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Inspire

DAPPLED WITH THE PAST
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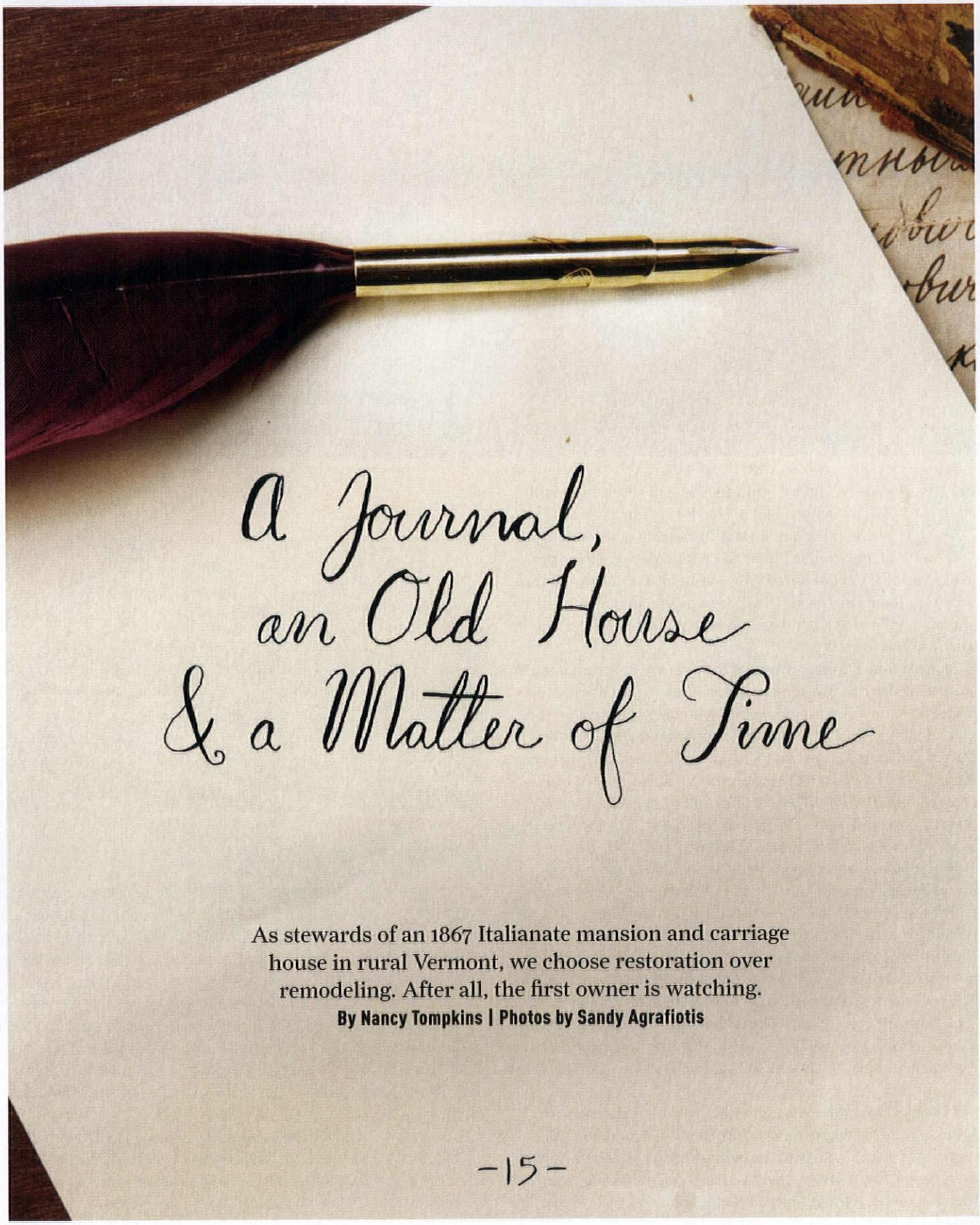
In the parlor used as an office, refurbished walls and ceiling have been hung with Bradbury frieze and ceiling papers.



A Journal, an Old House & a Matter of Time

As stewards of an 1867 Italianate mansion and carriage house in rural Vermont, we choose restoration over remodeling. After all, the first owner is watching.

By Nancy Tompkins | Photos by Sandy Agrafiotis

Granite posts are all that remain of a white wooden fence that once surrounded the house.

We weren't house hunting. Ron had a year to go with the fire department in North Hudson, New Jersey. He was reading a real-estate magazine when a snapshot all but grabbed him, and within days we were driving to the village of Saxton's River, Vermont. The locals call the Victorian Italianate house The Blue Mansion; in two hours it was ours, following a handshake and a binding check for $1,000. That was ten years ago.

Stone abutments on each side of the river are the remnants of a covered bridge that was the eastern gateway to the village. A new bridge went up downstream around 1900; we're grateful for the quiet. This once robust village that supported several mills now has a population of around 500. Keep in mind the "ain't" in quaint: there ain't no banks, no ATMs; ain't no gas stations, food chains, or stoplights. There's still a post office but no delivery; you pick up your own mail from a P.O. box during hours. The town was a shock for transplants from Jersey, but we were touched.

Ron is passionate about reviving dying relics, and here he found himself only the third owner of the Alexander Mansion, which was built in 1867. The builder's daughter Hannah had remained single; she stayed and lived to be a hundred. Before her death in 1969, she picked the next owner from among five interested parties, simply because they loved the house as it was. Thirty-six years later, we bought it from them for the same reason. This time, numerous lookers had toured the house's 7,000+ square feet only to speed away at full throttle: the house had no real kitchen, a plastic shower stall, an old clawfoot tub. It needed some magic.

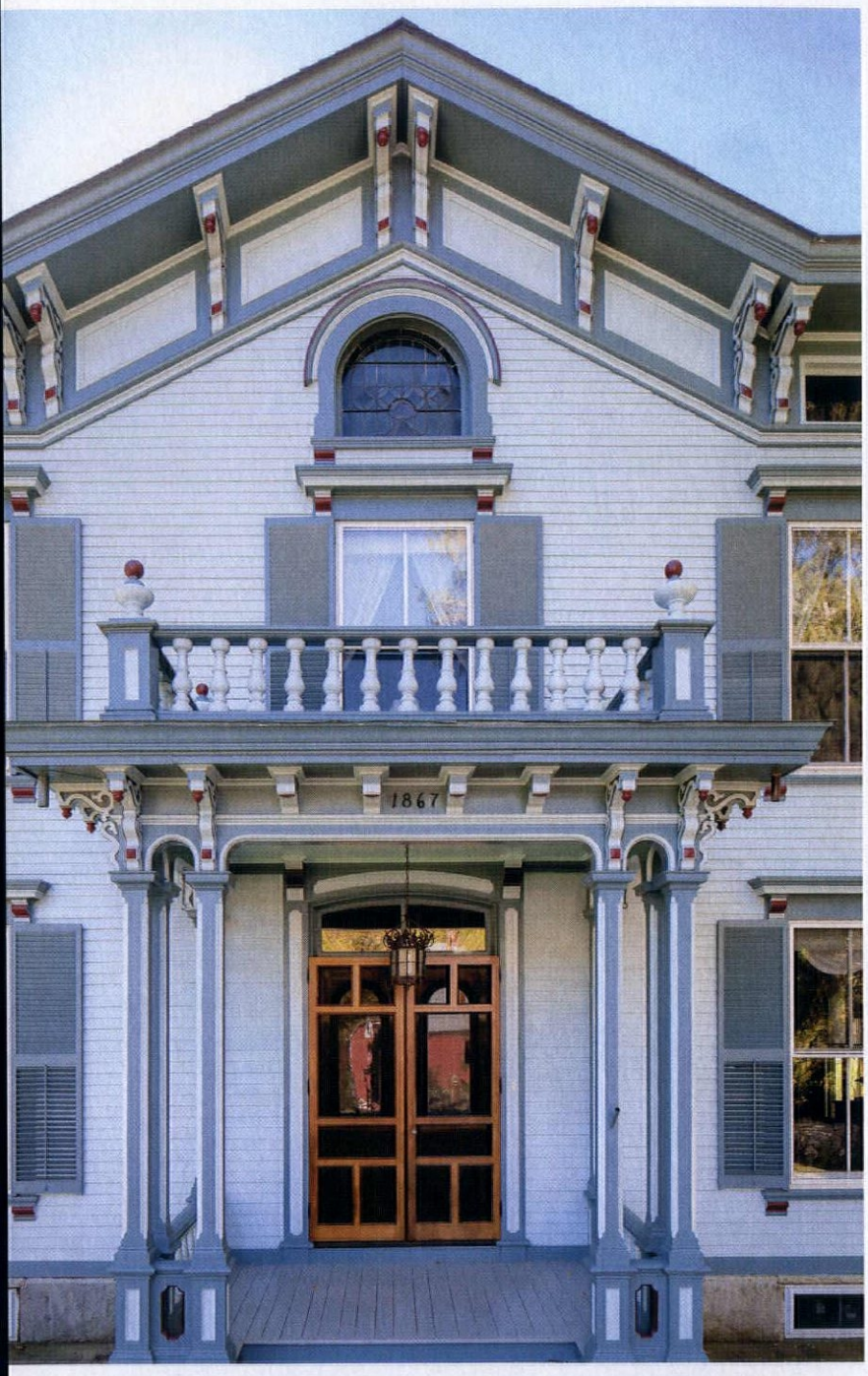
The eldest son, John Alexander Jr., lived in the house with Hannah until his death in 1949. He'd kept a ledger dated from 1915 to 1921. John's wife (and the baby) died in childbirth. When most people buy a Victorian house, they can only imagine its history. But for us, John Jr.'s elegant longhand takes us to the reality

A PALPABLE PAST

John Alexander Jr. was just three years old in 1866 when his father purchased the woolen mill that we believe provided uniforms for the Union Army. A year later, construction began on the family's mansion next door. When John started his journal in 1915, he was 51, World War I was brewing, and the mill had been sold.

John Alexander was director of the Green Mountain Telegraph that brought telephone service to rural Vermont. He also farmed crops including popcorn and ginseng, he sold coal, and he dealt in real estate. He documented daily life in his journal, starting with the day's weather. One day in 1918, he noted: "John Marlboro and I fitted boards for double doors in basement partition." These currently open into our gardening room, but what was the room's use before?

This house has 74 doors...the old journal led us through a door into the past. We learned that the five horse stalls in the carriage house belonged to Ula, Rita, Crystal, Peter, and Glory. We made naming labels. In the journal, I discovered two flawless maple leaves pressed between pages, and a hundred years ago suddenly felt like last fall. I will add two more leaves this year.



ABOVE A detailed porch topped by a balustrade marks the double entry doors (with a set of copper-screened outer doors). Chamfers are picked out in contrasting paint on the tripled pillars. **TOP RIGHT** With a cobalt sky above, the carriage house belvedere that survived many Vermont winters suggests grandeur. **RIGHT** The old mailbox's skeleton key was found on a hook in the pantry. **FAR RIGHT** Salvaged balusters came from a demolished bank in Michigan.

BIG PROJECT: THE KITCHEN

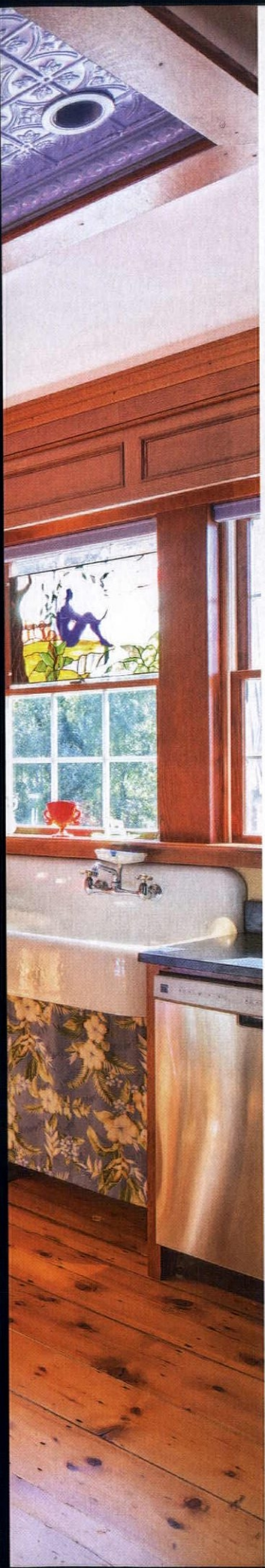
Restoration was cued by remains of the past, but creating a modern kitchen worthy of the house was a challenge. We chose a large storage room with a southern exposure; it had shelves on one wall, and a light bulb dangling on Romex from the ceiling. Behind the wall was a three-holer indoor outhouse. We saved the wood piece with its three well-worn holes. With humor common to firemen, Ron said he'd frame three portraits with it.

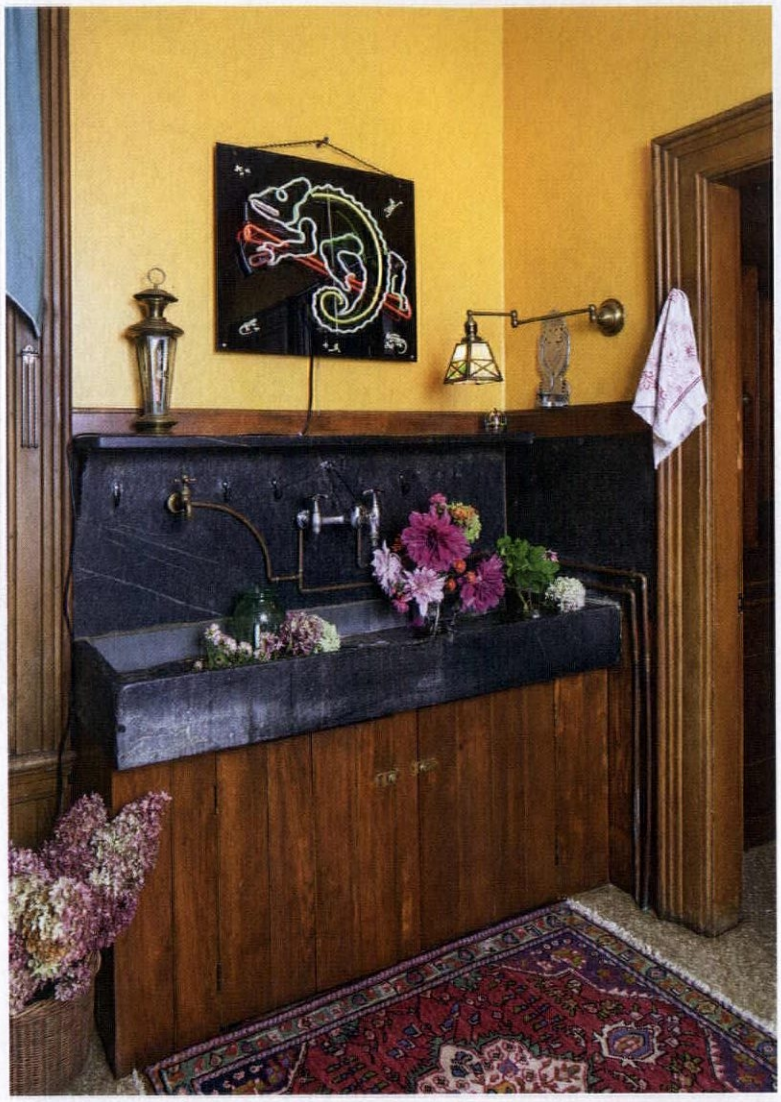
Two rotting six-over-six windows were replaced with three double-glazed windows matching the old sash, ganged over the 1930s farmer sink we found at an antiques store. We revived the original wood floors. The primitive staircase taking up room got relocated to the hallway on the other side of the wall, still leading to the same landing upstairs. John Alexander wrote on December 23, 1915: "Jim put up shelving in storeroom." A century later, Ron repurposed those shelves to patch the kitchen floor where the staircase had been. It was a thrifty move, yes, but it also fed into the ongoing story of the house.

The center window embraces a stained-glass piece that I made. Ron created the ceiling insert out of quarter-sawn oak to match custom cabinets by Crown Point. He added the tin ceiling, painting it blue. The chandelier over the table is a reverse-painted moonscape from our house in New Jersey. Besides the old floor, we left one original wall with its rolling door to the sun porch. With its hand-forged hook and 1800s hardware, that door adds character. Because we blew insulation into the porch walls, we can leave the door open, adding light. The once bleak and deserted room now is a haven and gathering place, even in a big house with many rooms and choices for where to be. I tell myself it's my cooking.

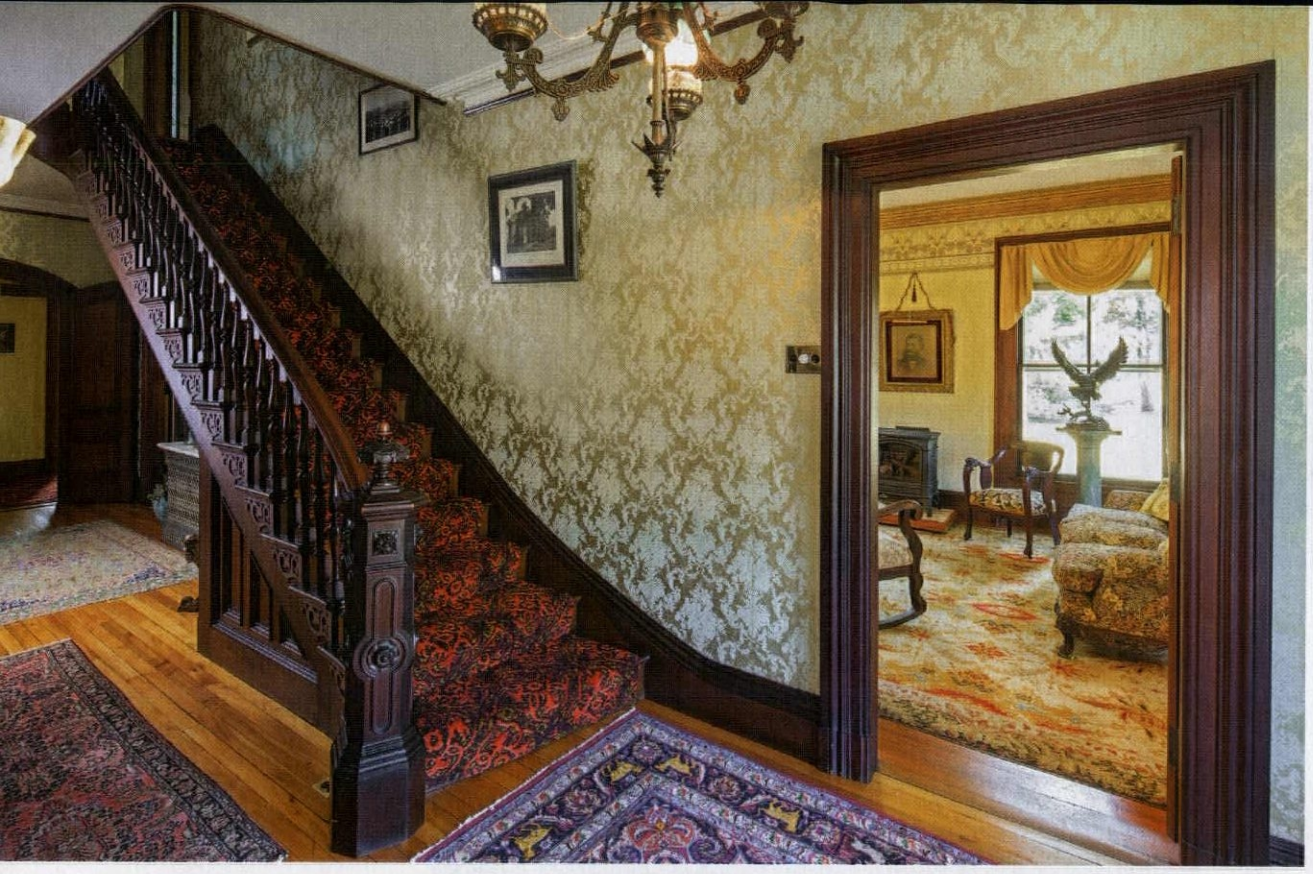
RIGHT Today's kitchen was once a dark storage room. Soapstone countertops are authentic with the custom cabinets by Crown Point. The sink dates to the 1930s.

FOR RESOURCES, SEE PAGE 95.

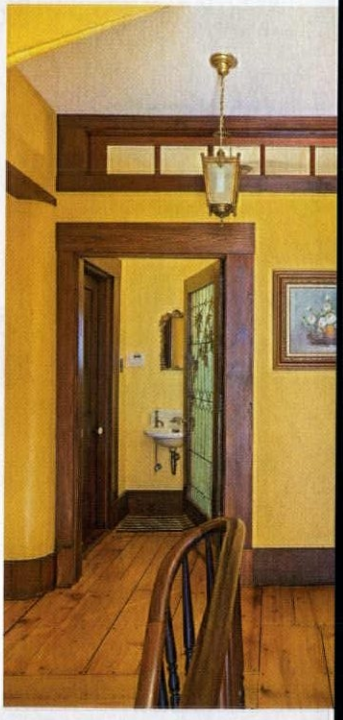




LEFT Before the new kitchen was built, this was the only downstairs sink (excluding the bathroom); stove and refrigerator were in a tiny room beyond the pantry. Cooking was an adventure. The neon sign was a birthday present to Ron. **BOTTOM** Afternoon sunlight streaming through the window bay highlights a butternut wainscot in the dining room.



LEFT The red carpet and green wallpaper were installed by the previous owner. **BELOW LEFT** In the restored big parlor, the frieze is from Bradbury & Bradbury. The portrait is of the first owner; carpet is original. **BELOW** The secondary stair now leads to the master suite.



of those days. We still have the desk and chair where John sat to document the daily goings-on. I can touch the desk, the pages of his journal.

As it does now, the portrait of John Alexander Sr. hung from the picture rail in the parlor; when we moved in, it was as if were watching to see what we would do. As it happens, we started in the parlor. Its silver-flocked, deteriorated wallpaper had become an eyesore, the hanging light fixture unsafe, the plaster ceiling cracked. The room was redeemed by crown moulding, a hardwood floor, mahogany doors, and a dirty but original rug.

As he was still fighting fires in New Jersey, Ron hired a local crew to strip failing wallpaper and repair the ceiling. Thus we met Kirk Comstock, who became Ron's right hand and a true friend. Together they have faced the scary jobs that haunt any old mansion.

We ordered a Victorian frieze with matching fan ornaments to complement the parlor rug. When the paper arrived, Ron assisted a professional paperhanger. Applying 22-foot lengths of glued, folded paper—after calculating cutouts for three windows and a door—was a nail-biter for the apprentice. Ron has said he'd

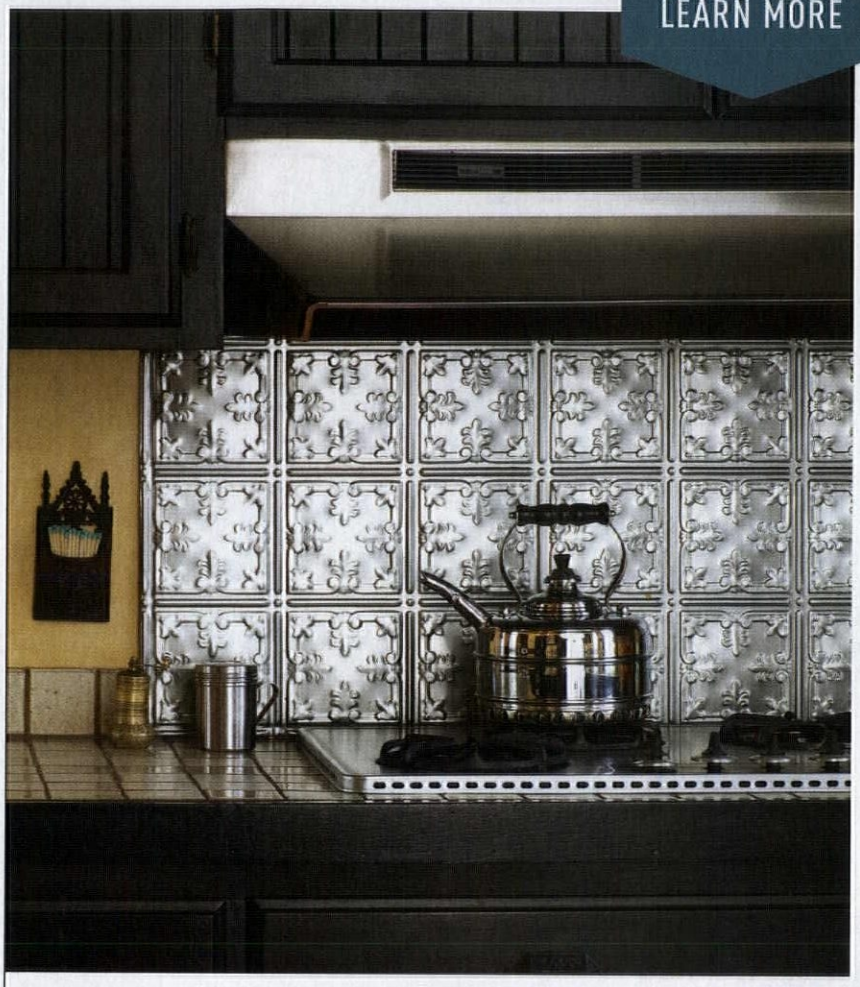
BELOW The wainscot was made from planks removed for the tile floor. The footed sitz bath came from a Brimfield antiques fair. Stained glass (by Ron and Nancy) admits light in the shower. The otherworldly agave cactus came from a yard in Las Cruces, N.M. **RIGHT** In the guest room, portraits are of earlier owners John Sr. and Mary.

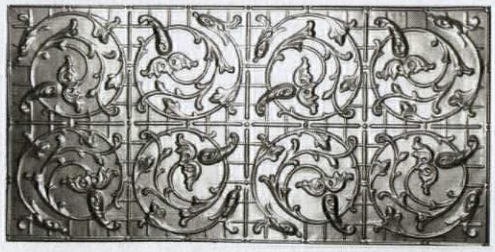
rather defuse a bomb than paper another Victorian room.

The house was, not surprisingly, a time capsule. We discovered unique treasures: an ancient doorbell that clangs when you pull the glass knob still mounted outside, an ornate cast-iron mailbox that locks with a skeleton key found on a pantry hook, extraordinary steam radiators, the original soapstone sink. Children's books of the 1800s rested in narrow closets beside a bedroom chimneybreast. The basement houses an 1800s laundry setup and a coal-fueled steam boiler that possibly came out of a ship. This house was the first in the village to have central heat.

Over time, the previous owners dropped by with items they'd found in the house: handwritten receipts for building materials dated 1867, shipping bills from the railroad, photographs of the newly built residence. On June 4, 1867, Alexander purchased 7,536 slate pieces for the roof, totaling $442.35. But the journal remained our most cherished relic.

On December 17, 1919, John Alexander Jr. wrote: "2 degrees in a.m. 10 degrees below in evening. Pleasant." Vermont holds onto its natural beauty, whatever the temperature; its history and old houses stick to our souls like maple syrup.





PATTERN CHOICE

In greasy areas, a flatter pattern is recommended over hard-to-clean deep embossing. Think about scale and proportion; for most backsplashes, a 6" repeat is best (the sheets are generally 2' x 4'). Center the pattern in the most visible place and account for waste when ordering. Outlet holes are easy to cut out with tin snips, or you can chisel them out after panels are installed. (Cut the electricity.)

LEFT Varnished metal ceiling panels became the range backsplash in a Victorian house. **ABOVE** Scaled for a larger wall surface, the #213 ceiling design from W.F. Norman comes in 24" x 48" panels.

FOR A UNIQUE BACKSPLASH

EMBOSSED METAL CEILING PANELS ARE PERFECT FOR THIS APPLICATION. By Patricia Poore

Sturdy but thin, and fireproof, pressed metal takes to different finish options—and patterns reflect many styles and eras. The cost is relatively inexpensive and it's a DIY project. "We've sold our metal for a bazillion backsplashes over the years," says Mark Quitno of W.F. Norman, a Missouri company founded in 1898. "We can stamp panels out of galvanized steel by special order," Quitno says, "but 99% of customers buy the standard tinplate metal, even for wet areas. You just have to install it and finish in properly."

APPLICATION Wipe the metal with lacquer thinner before priming both sides with a Rust-Oleum-type product, all before installing the panels—it's cheap insurance against rust in a high-humidity room. The panels can be attached to plywood sheathing or wood furring strips. But for retrofitting the metal surface to plaster or existing tile, many people use a compatible construction adhesive. The substrate must be completely cleaned and degreased. Just nailing the metal to plaster or drywall is not secure enough and allows moisture to get in.

The metal edges are very sharp. Wear heavy work gloves and use eye protection when snipping. Raw edges may be tapped in and sealed with silicone caulk, or you can trim out the panels in a narrow moulding or quarter-round. Do use silicone caulk on edges near sinks and stoves and where the backsplash meets the countertop. Paint the moulding the same color as trim, or stain it to match surrounding woodwork.

At corners, flat patterns can be bent at 90 degrees. If the embossing is deep, carefully butt edges, then caulk and paint. "Some customers have used wooden corner trim on outside corners," Quitno says.

FINISHING To maintain the natural tin color, clear-coat with oil-based polyurethane. A satin finish looks hand-rubbed, while high gloss may look like plastic. For a painted finish, any high-quality oil enamel, flat to glossy, will look good and be durable and washable. Do not use water-based (latex) finishes on metal ceiling panels. To clean the backsplash, just wipe it down with a mild soap solution and soft brush, sponge, or cloth.

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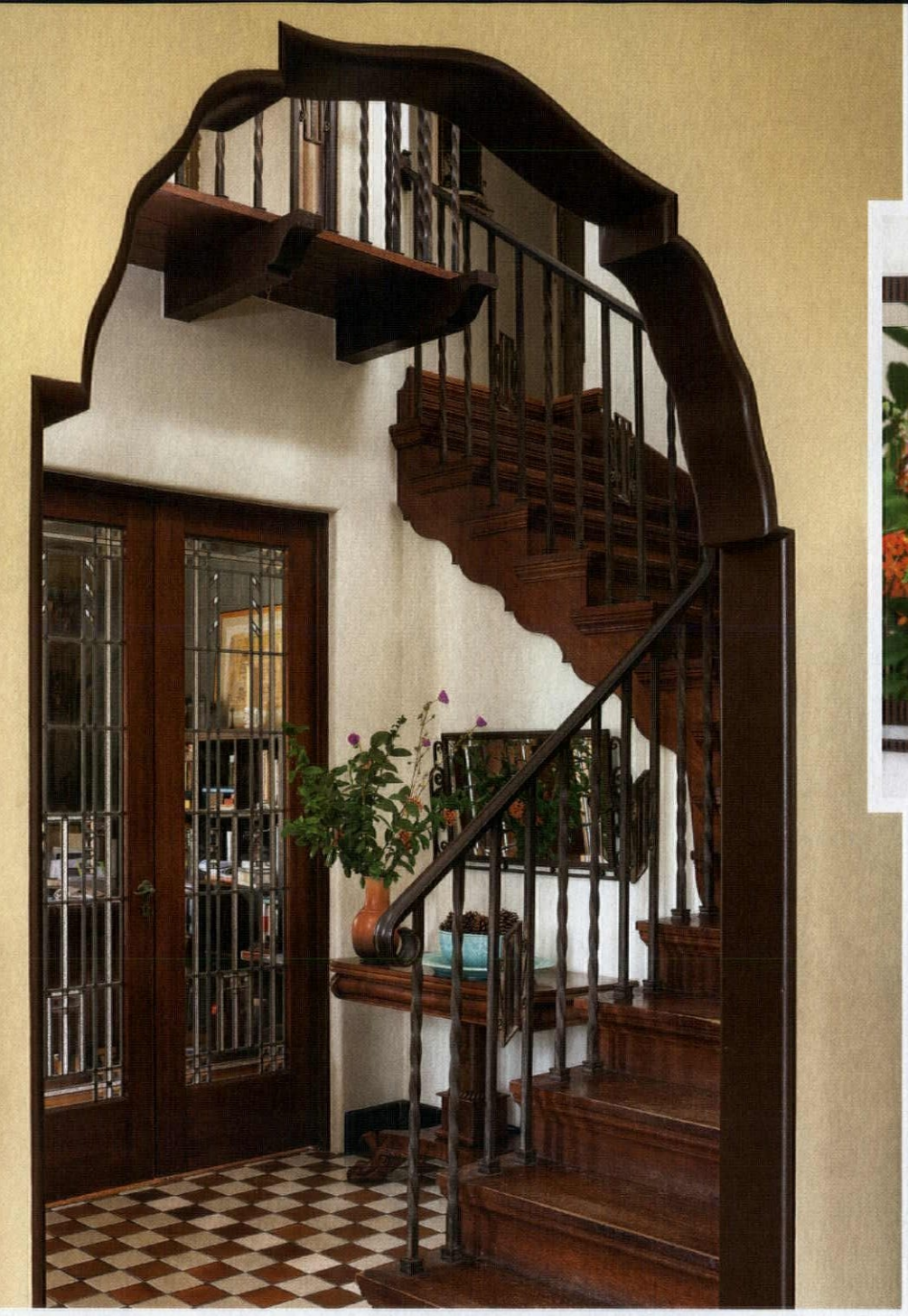
The 1928 Spanish Revival home was remarkably intact, with its original red tiled roof, balconies, tower, and arched casement windows.

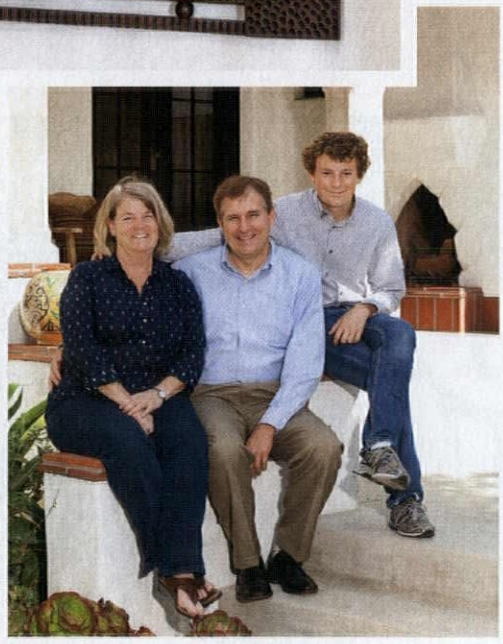
Romancing a Twenties Home

In California, a 1928 red-tile and stucco house with a Hispano-Deco interior gets a period-perfect kitchen with inspired details.

By Brian D. Coleman | Photos by William Wright

OPPOSITE, CLOCKWISE FROM TOP
The original bronze entry hardware is ornate. Drought-tolerant succulents were chosen for a pair of blue ceramic jugs placed at either side of the entry. A low-walled patio greets visitors at the front entry; native plantings include agave and palm. Original wrought-iron gates enclose an intimate entry patio, where the old red terra-cotta pavers are laid in a basketweave pattern.





ABOVE A Moorish archway opens to the entry hall, which has its original butterscotch and brown terra-cotta floor tiles. The Empire side table is from Burwell, John Morel's historic family home in Virginia. **TOP RIGHT** Flowers gathered from the yard are reflected in a French Art Deco mirror in the entry. **LOWER RIGHT** Marky, John, and Tom Morel pose on the rear loggia.

There's nothing Marky and John Morel like better than touring vintage movie theaters, exploring the fantasy architecture and Art Deco details. So when work brought them to southern California, they looked for a house inspired by Twenties movie palaces—something with picturesque Spanish Revival or exuberant Art Deco design. Or both! In the Long Beach and Santa Barbara area, locals call these houses "Span-Deco."

The Morels were on cloud nine when they found the romantic Spanish house just a block from the ocean. Built in 1928 as a substantial residence, it had all the architectural bells and whistles of the period—fancy iron grilles, deep wall recesses and archways, coved ceilings and balconies, a tiled hall with a Hollywood staircase. Formal rooms inside were a counterpoint to welcoming tiled courtyards and gardens.

The house had been vacant for six years, but the couple was not put off by restoration work. Most of the original casement windows were inoperable—caulked and nailed shut. The tile roof leaked. Rooms were frozen in a 1980s burgundy-and-taupe scheme with forgettable wallpapers and dull paint. The breakfast room, a sunny hub in the house, had been cheaply paneled in the 1960s and the kitchen was a

EMBELLISHMENT
The stained-glass ceiling medallion is original; the decorative, Spanish-style chandelier in wrought iron is new, and a perfect complement.

spanish revival in the art deco era

Marky Morel found inspiration not only by studying the Hispano-Moresque architecture of Spain, but also here at home. Visit these sites, in person or online, for California Spanish Revival and Art Deco ideas.

- Casa del Herrero, Santa Barbara *casdelherrero.com*
- Santa Barbara Courthouse *santabarbaracourthouse.org*
- The Queen Mary ocean liner, Long Beach *queenmary.com*
- Los Angeles Central Public Library, downtown *lapl.org/branches/central-library*
- James Oviatt Building, Los Angeles *wikipedia.org/wiki/James_Oviatt_Building*
- Lummis House, Los Angeles *laparks.org/dos/historic/lummis.htm*
- Los Angeles Historic Theater Foundation, multiple sites *lahtf.org*
- California's Spanish Missions, 21 sites *seecalifornia.com/missions/directory.html*

LEFT The dining room's exuberant palette was inspired by Art Deco movie palaces: turquoise ceiling and grey cove mouldings, a Southwestern red on walls, and wainscot in a Tudor brown.

DECO COLOR
Benjamin Moore's sunny 'Beverly Hills' yellow brightens the walls of the breakfast room. The polychromed chandelier is from the Art Deco era, as is this 1928 house.

new kitchen, "grandma-approved"

The kitchen and breakfast room were the heart of the home. "I wanted function," Marky says, "but even more, a kitchen that visitors would assume was here from the start." New cabinets were detailed with the same moulding profiles used on arches and coved ceilings throughout the house. A former owner with foresight had stored the original kitchen hardware, now replated in nickel. Two original cabinet doors were found in the garage, dove-grey paint intact. The color was re-created by Fine Paints of Europe and cabinets were brush-painted for a traditional finish. Chipped linoleum was replaced with Armstrong Marmorette: period Buttercream center with borders in Tree Frog and Charcoal.

TOP The kitchen is rich in details: narrow mirror set between windows, soapstone countertops at the sink, a raised shelf to manage clutter. **LEFT** An existing chimney stack broke the flow; the homeowner designed an appliance niche and storage cupboard to make use of the space. **ABOVE** The old "cold box" with antique hardware serves as a pantry.

BELOW The rear loggia (an arcaded porch with Mediterranean roots) is a favorite spot for casual meals; corner shelves hide speakers. **RIGHT** The two-storey arched loggia was added to the back to shade the west-facing kitchen and provide outdoor living space. **BOTTOM RIGHT** The arresting fireplace.

sterile, tired 1950s mix with walls bizarrely plastered in "Hello My Name Is Edith" stickers.

With their then-toddler in tow, Marky and John moved in. Priority one was the roof (a kids' wading pool sat in the living room to catch leaks). The red-clay tiles were carefully removed and put back after the roof was stabilized. Drawing on her experience as a designer, Marky sketched to scale a basketweave pattern (alternately horizontal and vertical) for the layout of kitchen wall tiles, cued by the bathroom floors and brick driveway. The white porcelain of a vintage Magic Chef range (set on a soapstone hearth pad) gleams against buttery tiles from Subway Ceramics; black Art Deco tile borders are integrated into the design. Butterfly half-doors under the sink add a period touch.

Marky found that afternoon sun in the west-facing kitchen could become unbearable. A few years in, she was ready to fix the problem. Marky studied 1920s architectural design books—the same ones the house's architect might have read. She visited Spanish Revival houses and sites for ideas. Concurrent with the kitchen remodel, she designed an arched and columned, two-storey loggia and balcony for the back of the house. The addition provided not only necessary shade for the kitchen but also a dining terrace below with a sleeping porch above. On the loggia, a working fireplace with a Moorish arch and triangular "teeth" is a favorite place to read the Sunday paper. After taking a course in stained glass, Marky made two windows in an asymmetrical 1920s style to flank the fireplace.

Those tours of old theaters encouraged Marky to use bold Art Deco colors. The dining room ceiling has a peacock-blue tint, with deep terra-cotta walls anchored by old-brown wainscoting. The dining room started the flow: squash yellow in the breakfast room, jadeite green in the kitchen. The foyer, with original terra-cotta tiles on the floor, was kept cool and formal in 'Monterey White' by Benjamin Moore.

More Online

Tour another California Spanish Revival at **oldhouseonline.com/restoring-1930s-spanish-house**.

FOR RESOURCES, SEE PAGE 95.

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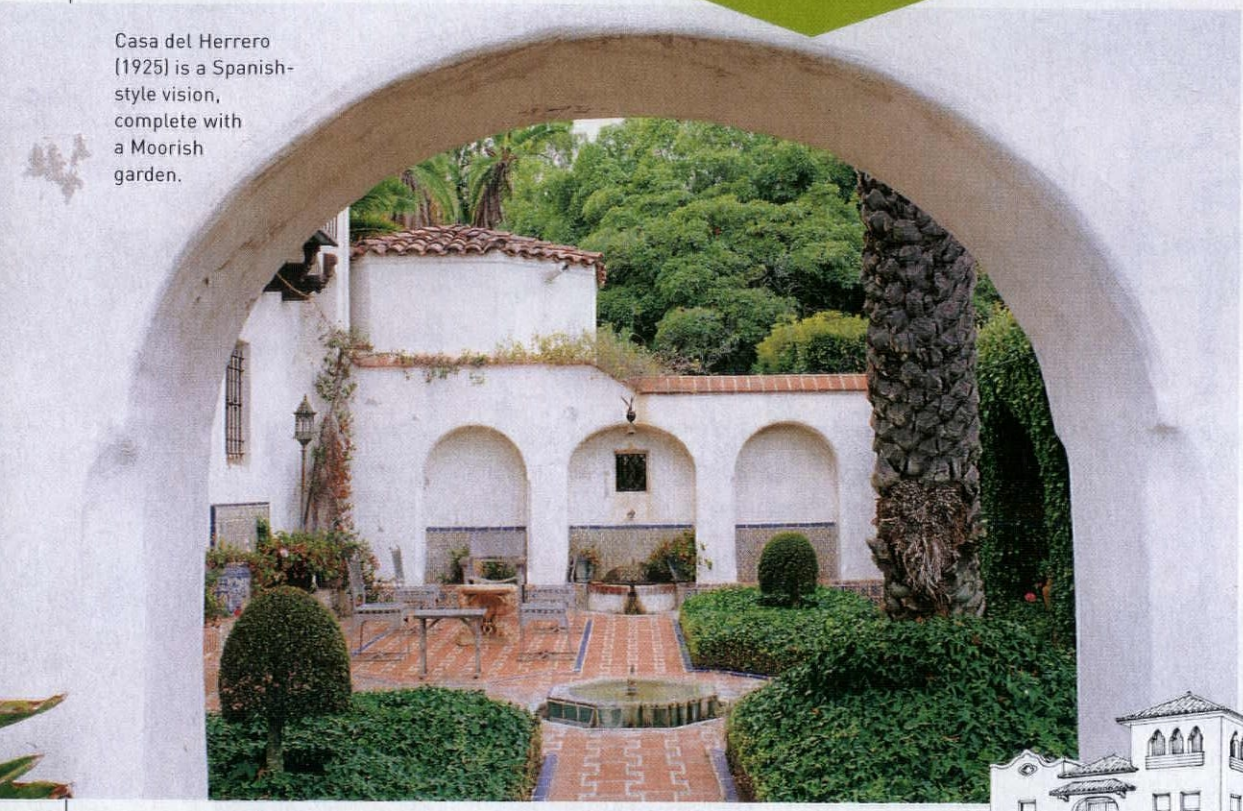


Casa del Herrero (1925) is a Spanish-style vision, complete with a Moorish garden.

MISSION REVIVAL
In this early variant of Spanish-inspired revival architecture, look for red tiled roofs and smooth stucco accompanied by "old mission" parapets or dormers. Spanish Baroque ornament may decorate walls or door surrounds. The suggestion of a church bell tower appears on some examples, as in the illustration.

SPANISH REVIVAL

IT WAS A STYLE CRAZE THAT PROMISED HISTORY, LUXURY, AND LEISURE. By Patricia Poore

Various Spanish revivals were the Hispanic counterpoint to New England's Colonial Revival. The genre is certainly related to the greater Romantic Revival: In the East and Midwest, some older suburbs boast grand Georgians, homey English cottages, and a Mediterranean villa—all in the same or nearby neighborhoods. Building innovations like masonry veneer over wood frame and cement-based stucco had made romantic associations more affordable to build. Exposed timbers were not structural, but rather decoratively superimposed on modern wall systems. "Weathered" stucco was applied to look ancient.

The Mission Revival came first, one result of a preservation movement that had begun in the 1880s. Designers and builders adapted easily recognized motifs, most notably the curvaceous mission dormer or roof parapet, from Spanish–American adobe church buildings, Mission houses, most common in California and the Southwest, unfailingly have red tile roofs and walls of smooth stucco. The style lost momentum by 1920.

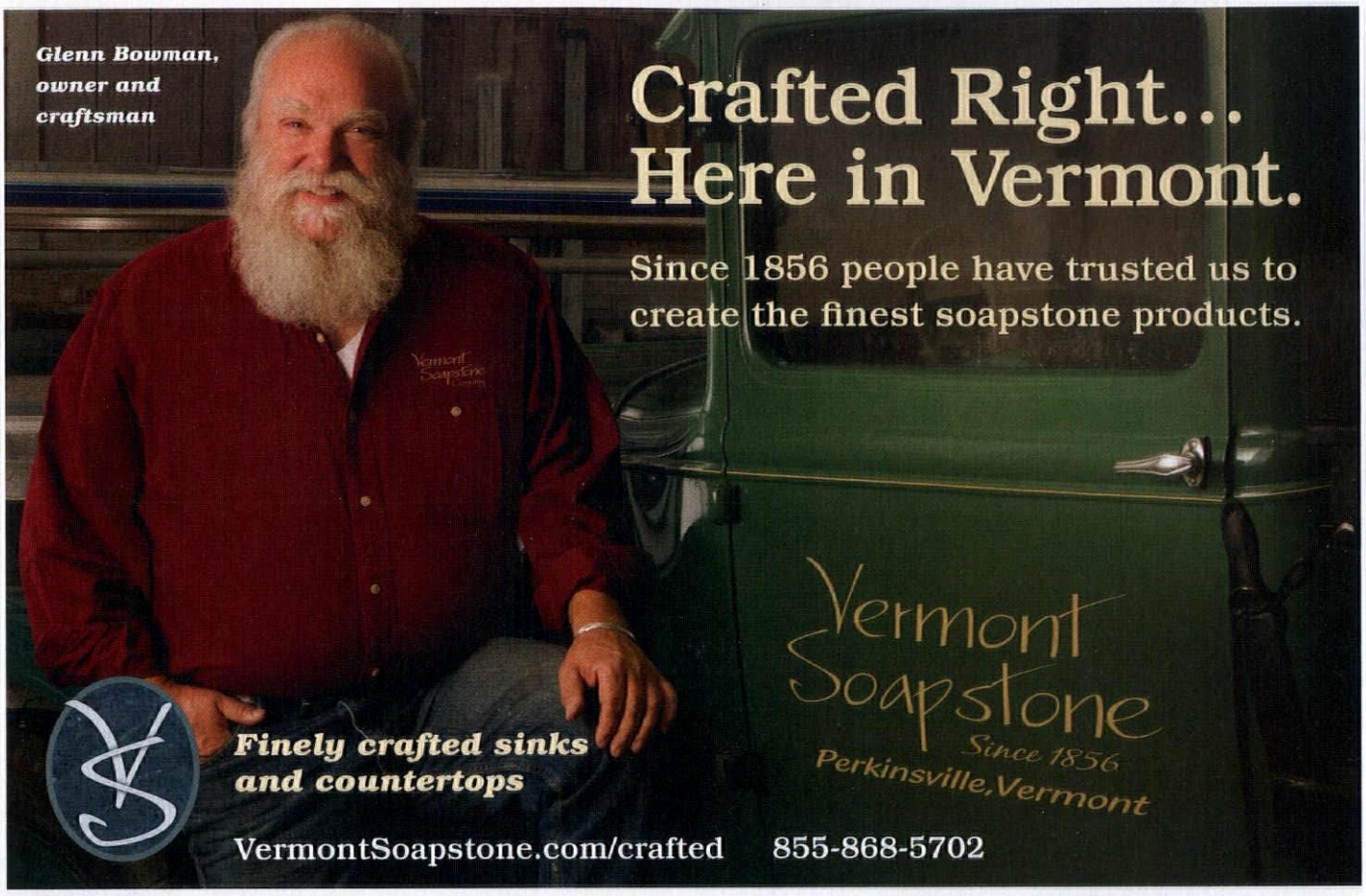
SPAIN AND BEYOND

Spanish Colonial is the most common of several related Mediterranean styles, and the dominant type in California, the Southwest, Texas, and to some extent in Florida. In the West, these houses were designed after the *ranchos* and other buildings of the colonial period. Motifs were, however, chosen from the rich, long history of Spanish architecture, and include Moorish, Byzantine, Gothic, and Renaissance elements. The Spanish Revival was in full swing at the turn of the century and through the 1930s.

A few houses were built in Hispano–Moresque, Andalusian, and Egyptian variants, too. During the late 1920s, Art Deco shapes, colors, and motifs were woven into the architecture.

A few elements define interiors: arched openings between main rooms, rough plaster walls, and niches. Floors are often of waxed tile or wide oak boards; linoleum, though, was in its heyday. There's a studied use of wrought iron for hardware and grilles, stair rails, or lighting fixtures. Neutral color in the plaster and, sometimes, a beamed or wooden ceiling conspired to produce monastic rooms.

But this was the Jazz Age, and the style a celebration of sunny climes, so vivid color was introduced through tile, painted accents, and imported fabrics. Reference to period photographs shows Spanish (or Mexican) Baroque or colonial pieces anchoring 20th-century Mission furniture along with the usual array of traditional upholstered pieces.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WE'RE SNUG AS A BUG IN A RUG

There was no need to replace the old windows in our 1756 New Hampshire house. **By Alistair McHarg**

Our 18th-century house doesn't have a straight line—after weathering for more than 250 years, it's completely cattywampus. Living here is like walking on the deck of a ship. But my wife, Ellin, and I didn't want to do anything that would ruin the historic integrity of the pre-Revolutionary War, center-chimney colonial that once served as a tavern and schoolhouse in Sandown, New Hampshire. The large center room, which we use as our dining room, was surely the hub during tavern days.

When it came to addressing the drafty but still-beautiful old windows, we took care. Historic preservationists had told us that a sure way to hurt the value of this unique structure was to replace the windows. But the exterior storms that had once protected the prime sash were falling apart, and they didn't particularly fit the out-of-square old windows.

We heard about Indow, a small company that started in Portland, Oregon, who make thermal insert panels for the interior side of the windows. Edged in silicone, they simply press into place. We retrofitted them into all of the first-floor windows.

We noticed changes right away. First, there were no more drafts—it was quite remarkable. Next, rooms keep their warmth longer, so the furnace stays quiet for longer stretches. Mostly, the house just feels cozier.

We weren't prepared for how quiet the house would be with interior glazing. The road outside, once a dirt path, is now busy Route 121A. The reduction in sound is amazing.

Outside, the muntins are clearly visible, and no single sheet of glass blocks light refraction off the separate lights (panes). Secondary glazing was fitted indoors.

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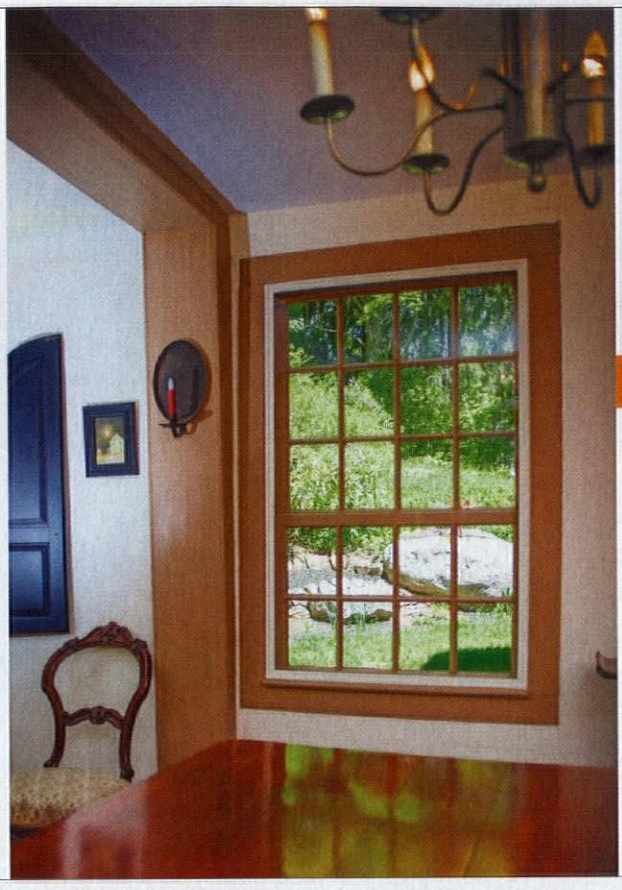


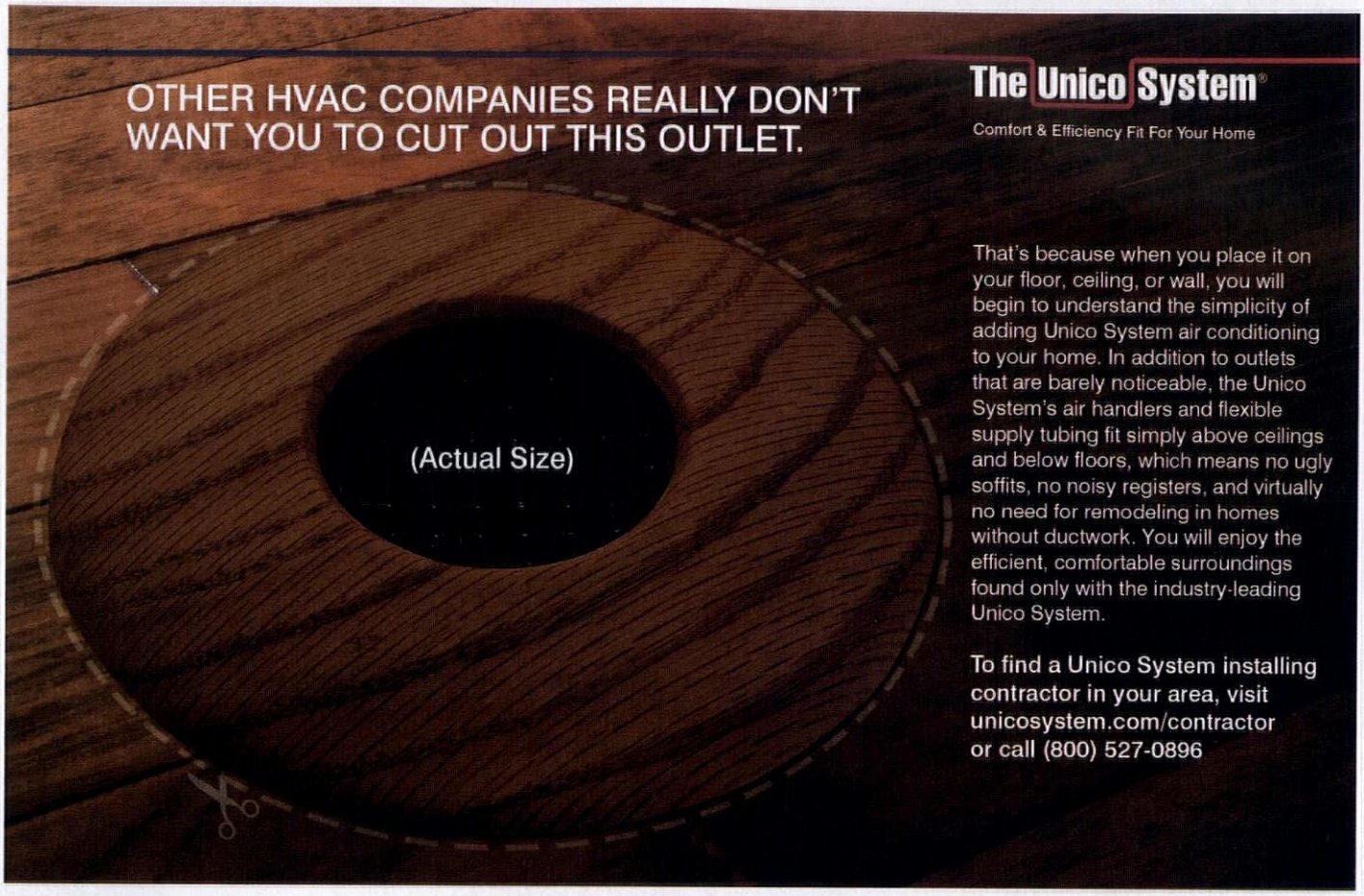
ABOVE The parlor is filled with light. **RIGHT** The large center room has a hearth with a beehive oven, and just one window.

More Online

All your interior window panel options at **oldhouseonline.com/interior-storm-windows**.

INTERIOR GLAZING

Several companies make interior "storm windows" or glazing panels suitable for retrofitting to even non-standard and out-of-square windows. Indow, used in this house, offers acrylic glazing, which is lightweight and non-yellowing. Other companies offer glass, polycarbonate, or acrylic. Options include low-E glass, UV-filtering glazing, and acoustic glazing.



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SUGAR HOUSE GOTHIC
The Wilsons' "Rural Cottage" (1855) is one of a remarkable row of four known as Sugar Houses, built for managers of the nearby sugar refinery. Such Gothic cottages were promoted by A.J. Downing and his architect, A.J. Davis. A surprising number survive here. The verandah, arched windows, and bargeboards with trefoil ornament are typical.

OLD ENGLISH BRICK
Hastings-on-Hudson experienced substantial growth in the 1920s as a New York City suburb, a time when houses in the Old English (or Tudor) style were popular. This unusually large and complex brick house has fine stone trim, a notable arched window, and steep roofs covered in slate.

PICTURESQUE 1920s
Houses cluster and scatter on lots large or small, up one hill and down another, often behind dauntingly high, pointy iron "deer fences." Some large houses were modeled on Old English designs. Here a half-timbered gable is filled with decorative brick nogging, the gable peak above clad in rustic weatherboards. The steep roof comes down low to rest on a stub wall, a common period detail.

"Hastings is the most laid-back of the river villages, and it's so walkable. The scale was even more important to us than the school system—which is also great."

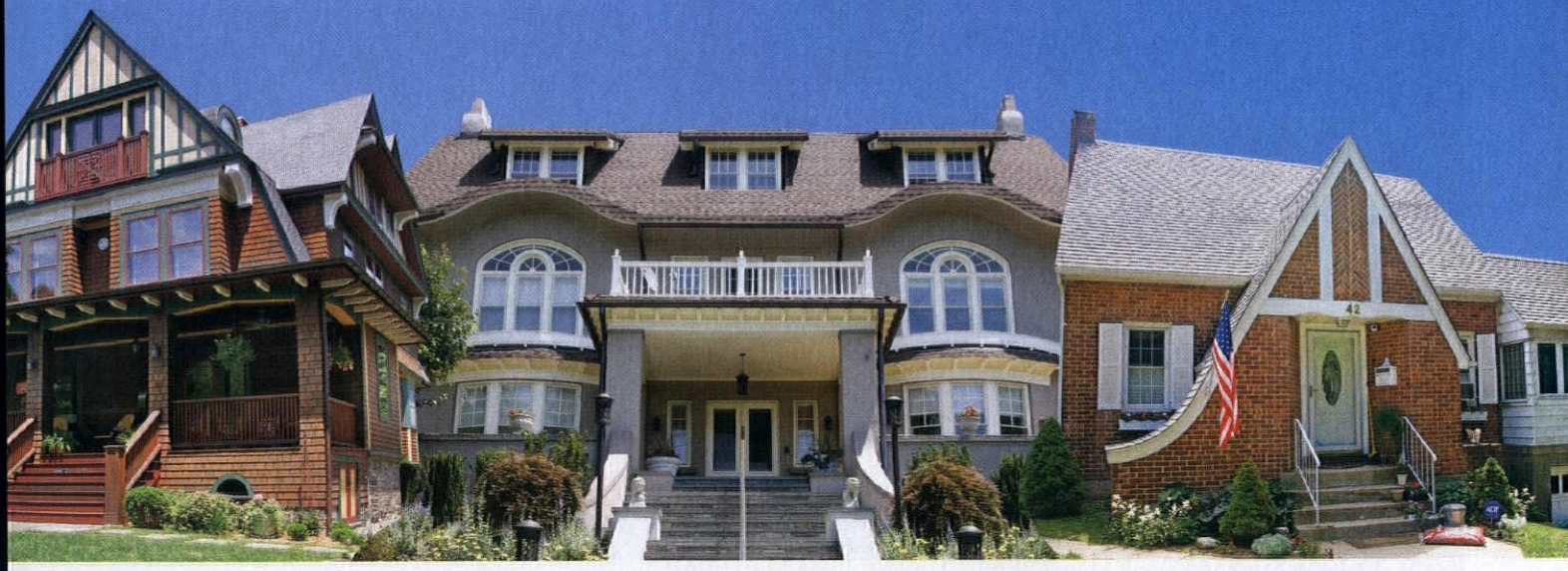
MARY AND ANDREW WILSON

EVER REST, built in the late 1830s, is a town landmark. Today it is a museum owned by the Newington-Cropsey Foundation. Small window bays are common on Gothic cottages like this one, home of Hudson River School painter Jasper Cropsey, who purchased it in 1885. The bay has a battlement crown and diamond panes.

The Wilsons have lived in Hastings for ten years; Mary is a property manager, and Andrew a large-scale restoration contractor.

Hastings-on-Hudson / *New York*

The Hudson River and Valley, deeply embedded in the nation's history, literature, and art, has survived in a more-or-less recognizable state. Though densely populated, the area remains breathtakingly green and shockingly rustic—given its proximity to the clamor and crush of the Big Apple. The down-to-earth quality of the village may spring from its 19th- and early 20th-century history as a busy river port and industrial center. The town grew sporadically and at a moderate pace; a marble quarry, sugar refineries, and finally chemical manufacturing each brought influxes of workers. No gritty activity could dim the beauty of the river valley, which has long been a haven for artists and writers. **By James C. Massey and Shirley Maxwell**



LATE QUEEN ANNE
This large frame house combines late Queen Anne, English, and Arts & Crafts design features. Built early in the 20th century, the cross-gable house has a full-width front porch, generous double and triple windows, and uncommonly large console brackets. It is sheathed in wood shingles and faux half-timbering.

CROSSOVER ARTS & CRAFTS
Sited on a steep lot looking out to the Hudson River, this large Arts & Crafts house takes advantage of the view with expansive grouped windows in a style reminiscent of the contemporaneous European Secessionist movement. Such large houses mark the beginning of Hastings's growth as a convenient commuter suburb, with electric trains to the heralded Grand Central Terminal.

SEARS CATSLIDE
This modest, Old English-style house with a distinctive catslide roof is a documented Sears Modern Homes pre-cut house, erected in 1940. It is the 'Croydon' model, offered only in the 1939 catalog. One of several Sears houses in the town, this one retains a near-original appearance, one exception being the addition of a below-grade garage.

Folk Victorians

Simple but with gingerbread at porch or gable, these houses are less ostentatious than Italianates and Queen Annes.

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EDENTON, NC / $347,000
Lavished with spandrels on two full-width porches and the petite gable, this 1904 Folk Victorian I-house features jewel-toned pattern glass in the entry door and sidelights. Inside: an original staircase with massive turned newel post, heart-pine floors, butler's pantry, and period mantels.

NEW ORLEANS, LA / $629,900
The overhanging eave on this clapboard cottage is supported by decorative brackets and finished with rick-rack trim. Inside the 1910 Folk Victorian example, the buyer gets oak floors, high ceilings, a clawfoot tub and marble shower, and a concealed two-storey addition.

RISING FAWN, GA / $299,700
With its peaked, Gothic center gable, spindlework, and "Chinese Chippendale" porch railings, this 1885 mountain-view dwelling is graced with sidelights around the Queen Anne-style door. Interior features include five decorative fireplaces with period mantels, drainboard kitchen sink, and hardwood floors.

MEMPHIS, TN / $159,000
Features on this deceptively plain, hipped-roof house of 1910 include a front gable with decorative shingles and Pennsylvania Dutch circular vent, and a porch with turned posts and spindlework. Inside find high ceilings, French doors, and the original mantel.

PORTLAND, OR / $568,900
A clipped, jerkinhead shingled front gable, bay window, and original door with Queen Anne glass add to the charm of this 1885 cottage. Original pocket doors with ornate brass hardware and an updated kitchen and bathrooms await inside.

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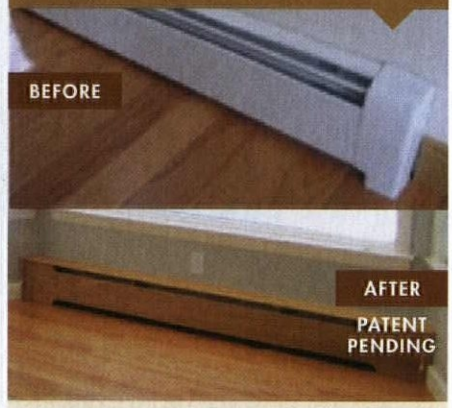

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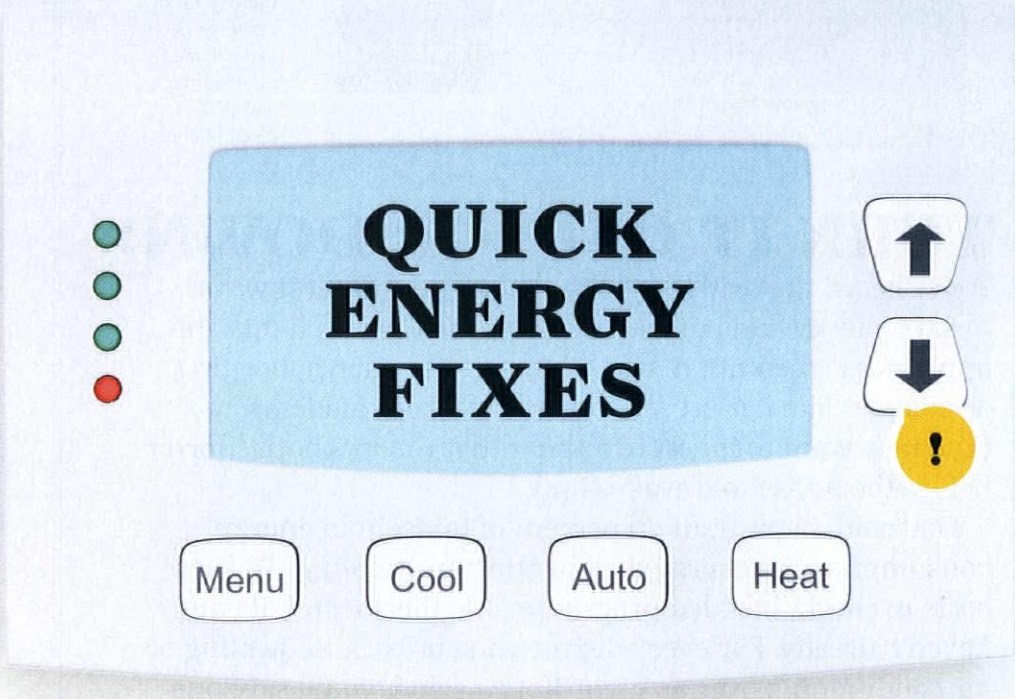


Thick walls, deep eaves, and high ceilings are all reasons why old houses feel cooler in hot weather and warmer in winter than more recent buildings do. Even so, many old houses lack insulation and central HVAC systems, making it hard to retrofit them with the latest in technological advances. Thankfully that's beginning to change. Here are 10 old-house-specific ways to make your home more comfortable and energy efficient, along with bonus tips on tune-ups and swaps. **By Mary Ellen Polson**

LEFT The Sensi programmable thermostat by Emerson can be turned on or off with a few clicks on a cell phone.

TURN IT OFF (OR DOWN)

We've heard the drill for years. One of the simplest ways to save energy and cut electric bills is to turn off lights and appliances when not in use. That goes for energy-hogging appliances like flat-screen TVs and internet modems, too. (You may want to invest in a timer that reboots both shortly before the household wakes up.)

That said, more than 40 percent of household energy consumption is generated by heating and cooling. To keep costs in check, install a programmable thermostat, if you haven't already. For every degree you cut back on heating or air conditioning over an eight-hour period, you'll save one percent on your energy bills. These devices can be tricky to install, but once up and running, they allow you to raise or lower temperatures automatically, or with a tap on a smart phone: at night, during the day when no one is home, or when the family is away.

Programmables are also a boon for second homeowners; it's possible to crank up the AC or heat while you're en route to your getaway place. Depending on brand and features, a programmable thermostat costs as little as $30 or up to $250.

KEEP IT CLEAN

CLEAN YOUR FURNACE FILTER ONCE A MONTH, CHANGING IT AS NEEDED. DIRT CAN CLOG MECHANICAL PARTS, CAUSING THE UNIT TO WORK HARDER TO GENERATE HEAT. VACUUM REGISTERS AND VENTS REGULARLY.

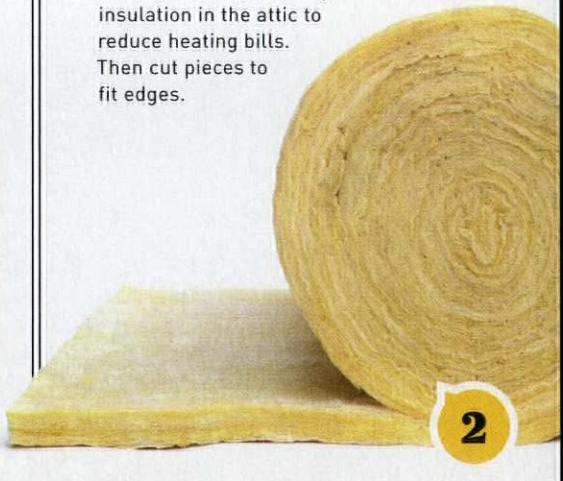
ADD INSULATION

The easiest way to increase the effective R-value, or thermal resistance, in a drafty house is to add batt or loose insulation between heated and unheated areas—the floor of the attic and underneath floor joists in the basement.

Use a ruler to measure the depth of attic insulation and check behind switch plates to gauge the depth of sidewall insulation. Studies show that adding 3"–12" of new insulation to an unheated attic can cut heating costs by 20 percent, and cooling costs by 10 percent. Install the new insulation at right angles to the previous layer. It isn't necessary to use the same type of insulation; you can use the new "no-itch" or poly-wrapped products, which are easier to handle and safer to work with. Similarly, if the basement is unheated, install blanket insulation between exposed floor joists. Add pieces of batt insulation to the area along the top of the foundation where it meets the exterior walls.

Installing sidewall insulation usually requires the help of a specialized contractor. Depending on a variety of factors, your home may be a candidate for loose cellulose or injectable spray foam insulation; both require skill and precision for proper installation.

BELOW Roll batt insulation at right angles directly over any existing insulation in the attic to reduce heating bills. Then cut pieces to fit edges.



Masonry Heaters

A masonry heater may not sound like a quick energy fix, until you consider a soapstone fireplace large enough to heat an entire house can be set up and ready to go in a week or less.

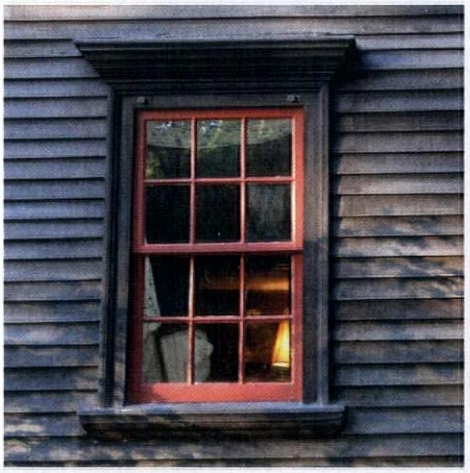
Similar to the central chimneys of colonial days, masonry heaters are massive enough to store heat for hours and slowly release it when most needed. Soapstone fireplaces, like those from M. Teixeira Soapstone or Tulikivi, for example, burn wood with up to 98 percent efficiency, thanks to internal channels that circulate and then exhaust combustion gases. This allows the stone to retain heat after the fire has gone out, in some cases for as long as 24 hours.

Despite the advantages of these behemoths, they're not for everyone: there must be a free space large enough and strong enough to support the unit, which weighs between 2,500 and 6,000 pounds. A "compact" unit costs about as much as a new furnace, $5,000 to $6,000.

LEFT Heat the house and cook dinner with the same load of wood with M. Teixeira's Sinatra masonry soapstone heater.

GET ASSESSED

ASK YOUR LOCAL ENERGY PROVIDER FOR A WHOLE-HOUSE ENERGY ASSESSMENT, OR HIRE A GOOD ENERGY PERFORMANCE COMPANY TO PERFORM ONE. (THE $300–$500 COST IS WELL WORTH IT.) USE THE RESULTS TO IMPROVE ENERGY SAVINGS THROUGHOUT THE HOUSE.



TIGHTEN UP

Much of the heat loss or gain at windows and doors is by infiltration around the perimeter—easily and inexpensively fixed with weather stripping or caulk. Installing spring metal, plastic strip, compressible foam tape, or sealant beads to gaps around windows and doors improves interior comfort by reducing drafts and keeping out moisture. A classic choice is bronze weather stripping, which reportedly can last a hundred years or more.

Since wood windows shrink and expand with changes in temperature and humidity, seal exterior seams with a caulk that shrinks and swells too: Sashco's Big Stretch is a highly elastic, water-based sealant that moves with wood as it changes with the weather.

Windows that are old, rare, and drafty should be treated to storm windows, which can slash energy costs by 20 percent or more. Choose from "invisible" versions that mount on the interior or exterior (see Resources, p. 95). If you don't mind changing out storms for screens twice a year, there are still companies (and carpenters) who make wood storm windows and matching screens to order. Inquire at a local hardware or window and door supplier in your area.

ABOVE LEFT Compression-fit interior glazing panels (here from Innerglass) are invisible from outside.
ABOVE RIGHT Hardy spring bronze weather stripping helps seal air leaks around windows.

SPOT RADIANT

Radiant heat isn't really new: boiler-powered steam and hot-water radiators have been producing radiant heat in homes for nearly 150 years. In recent decades, though, radiant technology has moved beyond these historic whole-house systems to offer spot heating under floors, along walls, even under the driveway.

New technologies, including membrane-thin heating elements, have made in-floor systems easier to install in recent years (see "Radiant Heat: Almost Anywhere," in OHJ October 2015, p. 42). Obviously, in-floor systems work best in existing homes as part of a remodel or addition. But there's no reason you can't warm up a cold bathroom or bedroom with any of a plethora of products available. Options include eheat's wall-mounted electric convection heater (perfect for utility spaces like laundry rooms or baths) to traditional-looking radiators for steam that go anywhere you need them from Runtal North America. Runtal also offers a full line of towel radiators capable of warming a large bathroom—think of them as zoned heaters—and low-profile, flat-panel radiator fins that install along stair railings, under a kitchen cabinet, even in curved spaces. Most can be adapted for electric or hydronic (heat-circulated water) use.

ABOVE Wall panel radiators like these from Runtal North America can be tucked out of sight beneath a kitchen island or along baseboards.

BANGING RADS

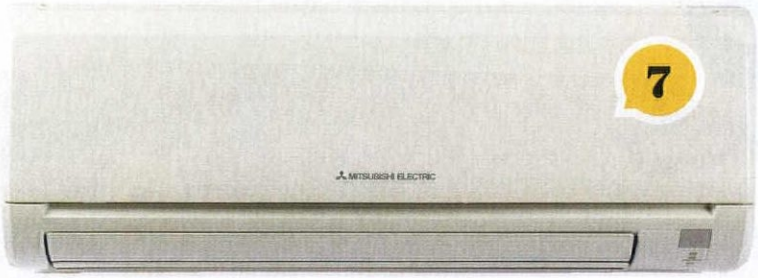
DO YOUR RADIATORS BANG WHEN THE HEAT COMES ON? THAT'S A SIGN THERE'S AIR IN THE LINES THAT DELIVER THE HOT WATER OR STEAM TO THE RADIATOR. TO ELIMINATE THE PROBLEM, TURN THE VALVE ALL THE WAY OFF OR ALL THE WAY ON.

Enclose the Fireplace

Fireplaces are notoriously inefficient for heating. While no one would suggest enclosing an early walk-in hearth with glass doors or a fireplace insert, less historically significant fireplaces might benefit from either treatment.

Of the two, inserts supply the best heat bang for the buck, at an initially higher cost ($4,000 to $5,000 versus $1,000 or more for custom-fitted glass doors). That's because inserts are in essence wood- or gas-burning stoves that vent through the existing chimney. The best are quiet and efficient, converting wood into fuel at higher temperatures and at a much slower rate than an open-flame fireplace. In cold climates, a particularly efficient wood-burning insert can continue to generate warmth for up to 10 hours on a single load of wood. Wood stoves and inserts can reduce conventional heating costs substantially, particularly if the main source of fuel is electricity.

LEFT Lopi Stoves' Flush Wood Plus woodburning fireplace insert comes with a patented ignition system that starts the fire without the need to open the door, helping reduce smoke buildup.



GO DUCTLESS

Ditch those window air conditioners and space heaters and replace them with a ductless "mini split" heating and cooling system. Served by inverters installed outside, these powerful and quiet units install directly on interior walls, delivering warm or cool air to individual rooms without using heating ducts.

One outdoor unit in Fujitsu's Halcyon mini-split system, for example, can serve up to eight individual air handlers—creating multiple zoned areas in a single house. Many if not all ductless systems are Energy Star certified and can cut heating and cooling costs by up to 30 percent. With installation, a system may cost as little as $2,500.

One caveat: The conduits that connect the inverter to the unit or units inside will be visible on the exterior of the house—one for each interior unit. If there's no way to conceal or blend in multiple conduits, especially on an architecturally significant house, you may want to consider a less-visible mini-duct system (see right).

ABOVE No need to block up a window if you choose mini split heating and cooling units, like this one from Mitsubishi Electric.

ANNUAL TUNE-UP

HAVE YOUR HEATING SYSTEM INSPECTED AT LEAST ONCE A YEAR. AN ANNUAL TUNE-UP CAN HELP REDUCE YOUR HEATING COSTS BY UP TO FIVE PERCENT.

WHAT'S A MINI DUCT?

Retrofitting an older home for an HVAC system used to mean destroying original plaster walls and historic trim elements to accommodate ductwork and large air-delivery vents. Companies including Unico, Space Pak, and Hi-Velocity have addressed that problem with small-duct systems that provide year-round, whole-house heating and cooling. These ingenious mini-duct systems pump high velocity air throughout the house by aspiration, creating a quiet, gentle circulation pattern that produces relatively even heat from floor to ceiling.

At 2" in diameter, the flexible mini-duct tubing is small enough to be routed between studs in walls and in cavities under floors and above ceilings, making this innovative system ideal for houses with inadequate ductwork or no ductwork at all. Already inconspicuous, vents can be dressed up with trimwork that accents or conceals their presence.

A retrofit isn't cheap: a new mini-duct system for a house on the small side will run $15,000 or more. While homeowners will need a sizeable amount of room in an attic, closet, or mechanical room for the cooling/heating unit, the flexible mini-ducts snake through walls and ceilings to place heat or cool air right where it's needed.

ABOVE The only evidence of a mini-duct system like this one from Unico is a small circular vent that blends into the floor.

CIRCULATE IT

Give your HVAC system a boost by installing ceiling or whole-house fans. Whole-house fans pull cool air into the house from outside and exhaust warm air through the attic. They work best at night, or whenever the outside air is cooler than the inside. In the summer, ceiling fans help circulate cool air to hard-to-reach parts of the house, reducing the strain on air-conditioning units. In winter, reversing the direction of the fan blades helps shift warm air that collects close the ceiling, moving it closer to the floor where it's needed.

Some fans go a step further by adding a programmable element; the Infinity fan from Tamarack Technology, for instance, can be controlled wirelessly from any internet connection whether the windows are open or not.

ABOVE While they're not energy rated, old-style belt-and-pulley and direct-drive fans from the Woolen Mill Fan Company do increase air circulation.

TIGHT SEAL

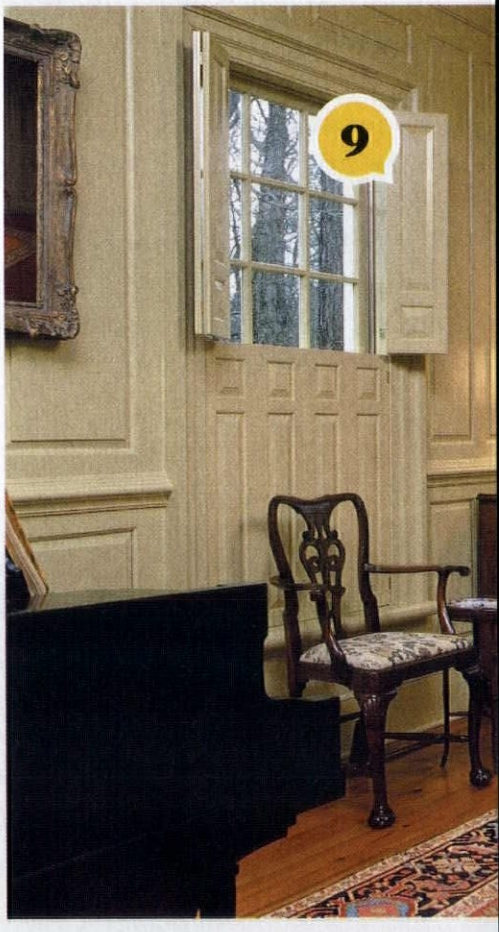
CHECK THE SEAL ON YOUR REFRIGERATOR DOOR BY CLOSING IT ON A DOLLAR BILL. IF YOU CAN PULL THE BILL OUT EASILY, REPLACE THE GASKETS WITH A REPLACEMENT KIT FROM AN APPLIANCE DEALER OR A HOME CENTER.

KEEP THE HEAT OUT

Regulate indoor temperatures in hot months by shielding windows that get strong sunlight (such as western exposures) with window furnishings and shutters. Options include Venetian blinds, a staple in America as early as the 1760s. The thin horizontal slats pivot between fully open and fully closed, allowing in as much or as little light and air as desired.

Earlier still is the interior shutter, versions of which appeared in colonial America in the 1600s. Interior shutters are usually made of wood and designed to fit flush against the window, covering either half or all of it. Operable shutters allow the user to tilt the louvers up or down, increasing or decreasing the amount of light and air flow.

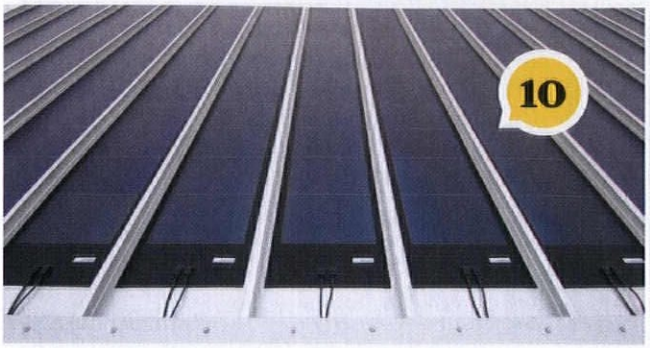
Last but not least, spring-roller blinds like those from Alameda Shade Shop or Ann Wallace for Prairie Textiles quickly block light and hot air with a gentle pull—and just as easily let in fresh air and sunlight with the snap of a wrist.



RIGHT Traditional interior panel shutters, like these reproductions from Americana, help regulate the temperature of a room when it's too hot or too cold.

OUT WITH THE OLD

REPLACE AGING APPLIANCES LIKE REFRIGERATORS, WATER HEATERS, AND CENTRAL AIR CONDITIONERS WITH NEW ONES, IF THEY'RE MORE THAN 10 YEARS OLD. (FIRST CHECK TO SEE THAT REPLACEMENT UNITS ARE MORE ENERGY EFFICIENT.) THE SAVINGS CAN BE SUBSTANTIAL, ESPECIALLY IF YOU CAN REPLACE AN ELECTRICAL APPLIANCE WITH ONE THAT'S GAS-POWERED.



Going Solar

There's no question that installing solar panels and films containing photovoltaic cells can cut the high cost of conventional energy generation. A solar power system immediately lowers electric bills and may ultimately pay for itself, provided you stay in the house long enough to recoup an upfront initial investment of $15,000 or more. (Luckily, there are state and federal solar investment tax credits; see energy.gov.)

For anyone with a particular design aesthetic, however, installing solar panels for energy poses an architectural dilemma. How do you incorporate a large grid of 21st century technology on the roof of a historic building without compromising the visual integrity of the structure?

It helps if the roof is mostly flat and the best solar exposure is out of view—as at the White House, for one notable historic example. Solar panels were first installed there in 1978, and more recently during the Obama administration. If you have or plan to install a metal roof, integrated solar film may be an option. So is concealing the solar array on the back side of the roof. The flat, reflective panels also tend to blend in well on tin or standing-seam roofs. Additionally, thermal units solely for heating water leave a much smaller footprint than those for electricity.

ABOVE Englert's SunNet building-integrated photovoltaic (BIPV) system on a metal roof qualifies for LEED energy credits.

CLEAN BURN

HAVE THE CHIMNEY ON A WOOD-BURNING FIREPLACE CLEANED AND INSPECTED AT LEAST ONCE A YEAR. BURN ONLY FULLY DRIED HARDWOODS TO PRODUCE A CLEAN, EFFICIENT HEAT OUTPUT.

FOR RESOURCES, SEE PAGE 95.

Efficient Upgrades

Save energy by blocking drafts and even by keeping the refrigerator running more efficiently. Here are three quick projects to tackle.

By Lynn Elliott

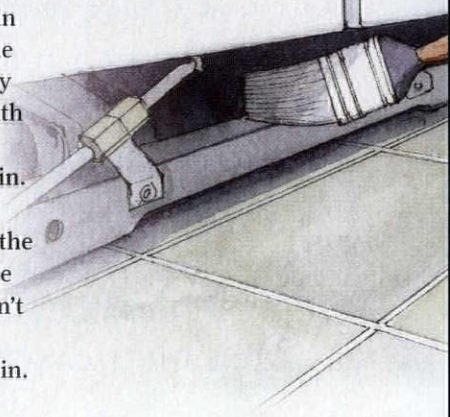
HOUR

Tune Up the Fridge

To lower the running cost of a refrigerator, de-gunk the drain pan and vacuum the coils yearly. Always unplug the fridge to work on it. To clean the drain pan, remove the kick plate at the bottom of the refrigerator. Most drain pans are located toward the front, but some are in back, requiring you to pull the appliance away from the wall. The pan is a flat metal or plastic piece that usually rests on brackets. Pull it out gently—it may be filled with water! Clean it with warm water and soap, and dry it. Replace it and the kick plate, and plug the fridge back in.

Most coils are located at the back, occasionally the bottom. Pull the fridge away from the wall, or remove the kick plate. Using the vacuum cleaner's brush or crevice tool attachment, carefully vacuum dust from coils. Don't be rough. For stubborn dirt, use a clean paintbrush to gently wipe. Push it in or replace the plate, and plug it in.

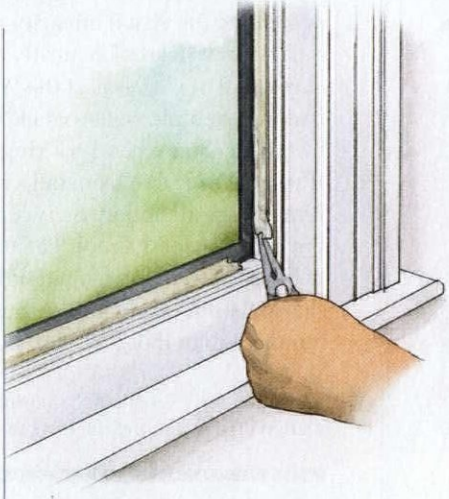
ONCE IT'S CLEAN, SET TEMP CONTROLS FOR 38–42° (FRIDGE) AND 0–10° (FREEZER); CONFIRM TEMP WITH A FRIDGE THERMOMETER.



DAY

Replace Wedge Gaskets at Windows & Doors

The wedge-shaped gaskets that seal around windows or doors can become brittle and start to shrink, reducing their effectiveness at blocking infiltration of outside air. If your windows or doors do have wedge gaskets, you may be able to update them for a tighter fit.

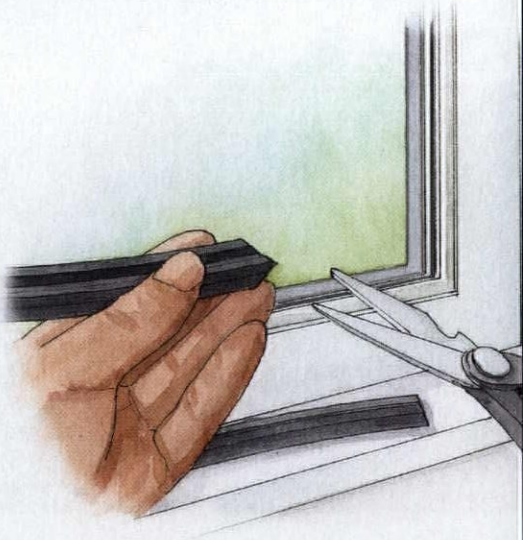


STEP 1

Remove the old wedge gasket by cutting it and then pulling it out around glass. Your replacement gasket should match the profile of the old one. Work only on one side of the window or door at a time. Don't pull the gaskets off both sides of a pane or the glass light will fall out. If necessary, have a helper hold the pane in place. With window cleaner, spray along the edges and clean the window. Scrape off any stuck-on debris with a utility blade.

STEP 2

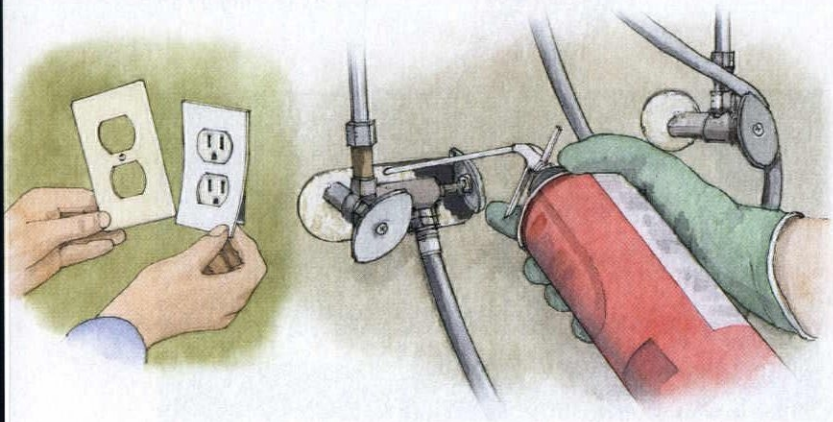
Measure width and length of the window. From the replacement gasket, cut two lengths and two widths, leaving a 1"–2" excess so you can trim to exact fit. Start in one corner and gently but firmly press the gasket into the gap between glass and trim. Smooth it; don't leave creases. At the opposite corner, cut the end straight so that it is flush with the trim. Repeat with the next piece. At the end of it, using scissors, miter both sides of the end so that a point is created, angling cuts slightly so the back of the gasket is thinner than the front. Press into place and continue with the other two sides so that a straight-cut end always meets a pointed end. Repeat on the other side.



WEEKEND

Stop Drafts

Drafts or convection currents are uncomfortable and cost money, because you will undoubtedly raise the thermostat to compensate. You may also be feeling infiltration of outside air. Seal openings including electrical and pipe outlets, and weather-strip doors and windows all through the house to mitigate heat transfer.



UNEXPECTED PLACES

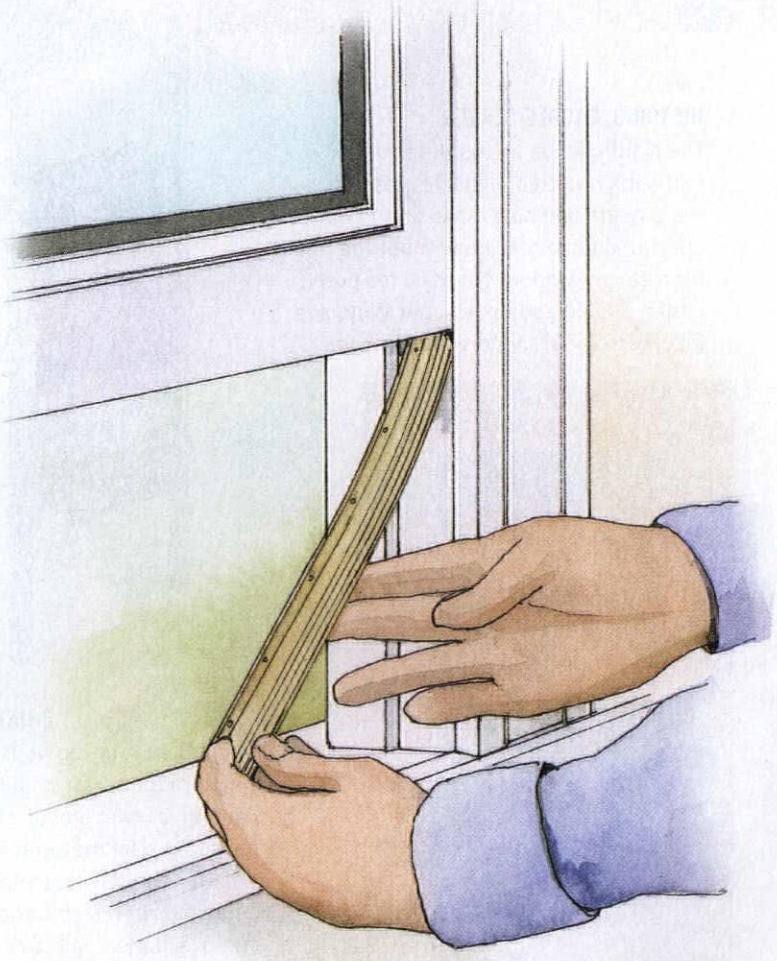
Outlets on exterior walls may allow cold air to enter. Use an insulating foam gasket to block air coming through these openings. Turn off the electricity to the area; remove the outlet cover or switch plate, press the foam gasket over the outlet, then reattach the cover. If you see cracks the gasket doesn't cover, use foam sealant or caulk to fill them. (Turn on the electricity.) Check basement or crawl space, as well as under sinks along exterior walls for drafty pipe openings. For cracks smaller than a ¼" wide, use caulk. For any larger gaps, use expanding spray foam.

WINDOWS

Apply weather stripping to your windows. For casements, measure and cut self-adhesive foam weather stripping. Place it along the top, bottom, and sides between window and stop moulding. For double-hung windows, start by measuring and attaching self-adhesive foam at the bottom of the sash. Do the same for the top. Next, measure the length of window sides. Using V-channel insulation, cut the strips, leaving 1"–2" excess for trimming. With the window open, run the strip between the sash and the jamb on either side of the window. Once it's in place, trim to fit. Repeat on the other side.

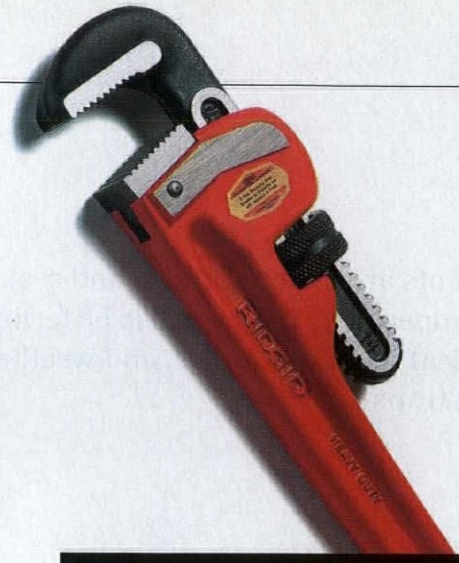
DOORS

Use self-adhesive weather stripping around drafty doors. Apply the weatherstripping to the jamb along the two sides and the top. At the bottom, attach a vinyl or metal sweep to cover the gap between door and floor. Measure the width of the door and cut the sweep to fit. Attach with screws, making sure that the sweep brushes the floor to prevent infiltration of air.



More Online

Read about air leaks, insulation, first defense at doors & windows at **oldhouseonline.com/conserving-energy-in-an-old-house**.



RUGGED WRENCH
The Ridgid 24" heavy-duty pipe wrench is made of sturdy cast iron. It has an I-beam handle with a full floating hook jaw that can handle pipes up to 3" wide. With a full lifetime warranty. $70.90. Ridgid Tool Co., (800) 474-3443, *ridgid.com*

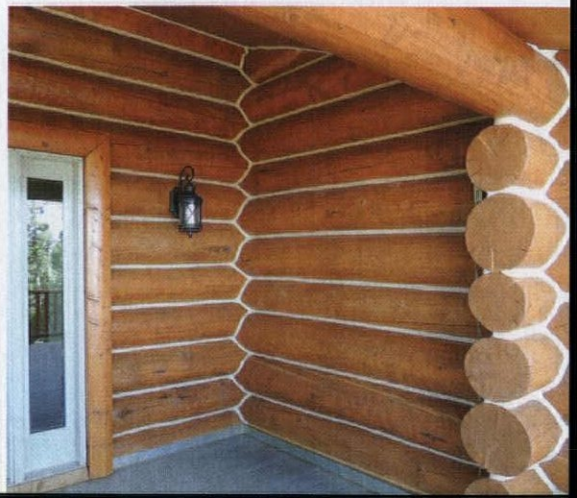
HYDRO DRY
Equipped with patent-pending 1mm spacers, HydroGap Drainable Housewrap sheds up to 100 times more water than other weather-resistant barriers, preventing damaging mold and rot. In 500-square-foot rolls: $126. Benjamin Obdyke, (800) 523-5261, *benjaminobdyke.com*

New and improved products help with energy conservation as we move into fall.

SURPRISING WARMTH
Using the same amount of electricity as a light bulb, the Heated Washstand warms your towels. The Edwardian-style stand is made of solid brass in a selection of high-end finishes. The four-legged version is 28½" wide x 21⅓" deep x 32" high. $4,300. Sterlingham Company, (800) 727-6317, *sterlingham.co.uk*

HISTORIC, DOUBLE-GLAZED
The Nantucket is an insulated window featuring recycled, historic glass on the outside and new glass on the inside, offering double glazing without the need for a storm window. No need for putty, either. $1,900 and up. Cooper Windows, (860) 599-2481, *cooperwindows.com*

CHINK THOSE LOGS
Give your log house the look of historical mortar chinking with Log Jam, an acrylic elastic chinking-joint sealant. The material has excellent memory and will stretch, compress, and absorb movement over and over again. Five-gallon pail: $229.49. Sashco, (800) 767-5656, *logsaintwood.com*



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LOT 61790/97869 shown

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Customer Rating ★★★★½

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SUPER COUPON

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Customer Rating ★★★★½

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61899/62399/63095/63096
63098/63097

- 1000 lb. capacity

SAVE 59%

$7.99
comp at $19.97

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SUPER COUPON

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Customer Rating ★★★★½

LOT 63056/63057/60405/63094
63150/61524/62322/90984 shown

HaulMaster

SAVE 57%

$7.99
comp at $18.85

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WOW SUPER COUPON

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Customer Rating ★★★★½

SAVE $259

LOT 61969/61970/69684 shown

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$139.99 ~~$189.99~~
comp at $399

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WOW SUPER COUPON

ALUMINUM OXIDE SANDING SPONGES - PACK OF 10

Lifetime Carbide

Customer Rating ★★★★½

SAVE 27%

YOUR CHOICE $3.99 ~~$4.99~~
comp at $5.47

COARSE LOT 46751
MEDIUM LOT 46752
FINE LOT 46753

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SUPER COUPON

14" OSCILLATING SPINDLE SANDER

CENTRAL MACHINERY

SAVE $70

Customer Rating ★★★★½

LOT 62146/95088
69257 shown

$99.99
comp at $169.99

38318533

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SUPER COUPON

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SAVE $73

LOT 60338
69381 shown

Customer Rating ★★★★½

$89.99
comp at $163.06

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SUPER COUPON

POWDER-FREE NITRILE GLOVES HARDY PACK OF 100

SIZE	LOT
MED	68496/61363
LG	68497/61360/97582
X-LG	68498/61359

Item 68498 shown

- 5 mil thickness

SAVE 62%

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Customer Rating ★★★★½

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SUPER COUPON

BADLAND

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SAVE $100

$59.99
comp at $159.99

Customer Rating ★★★½☆

LOT 61258 shown
61840/61297/68146

38295484

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Hot Water, Cool Savings

Almost every type of water heater now offers improved efficiency—even that dinosaur, the storage-tank heater. **By Mary Ellen Polson**

Conventional water heaters consume as much as 20 percent of your home's energy budget. New federal energy mandates now require greater efficiency for nearly all residential heaters, regardless of fuel. While most tankless systems already exceed the new standards, others are catching up, especially condensing and hybrid water heaters.

The size of the house, the number of people in the household, the type of power available (gas or electric, for example), and climate considerations all have a bearing on heating options for hot water. That said, the most important factor in choosing a new heater is the first-hour rating (FHR) for storage-tank water heaters and the gallons-per-minute rating (GPM) for tankless water heaters.

In essence, these ratings tell you how quickly you'll run out of hot water when multiple users are draining the taps.

A professional can help you estimate what FHR or GPM your household needs. For a storage unit, you'll also need to know the recovery rate—how fast the heater can replenish water as it's drawn from the tank. In most cases, this will depend on the burner size (in BTUs) and heat-transfer efficiency.

Another important consideration is the energy factor (EF), a measure of the amount of hot water produced per unit of fuel consumed over a typical day. While a high EF is desirable, it doesn't necessarily mean that the option with the highest EF will be most cost efficient. That will depend on your climate and how and when you typically use hot water. For more information on estimating costs and efficiency, see energy.gov/energysaver/selecting-new-water-heater.

← STORAGE TANK

The most familiar household water heater is a 50-gallon insulated tank that heats and stores water. (Larger and smaller size tanks are also available.) Newer models offer better tank insulation and higher ER ratings.

PROS They cost only a few hundred dollars each, and can be installed by a plumber in just a couple of hours. They're most efficient when powered by natural or LP gas.

CONS Keeping water in the tank hot on standby means higher overall energy consumption and costs. It's still possible to deplete all the hot water at one time, too, if too many people are drawing it down at the same time.

LEFT The Westinghouse stainless steel electric hot water heater has an energy factor (EF) of .95.

← HEAT PUMP/HYBRID

Heat pump and hybrid water heaters pull heat out of warm air in an uncooled space like a garage or attic to heat hot water.

PROS Ideal in temperate to warm climates, hybrids use about 60 percent less energy than standard electric water heaters. They're slightly more expensive than standard tank heaters.

CONS Hybrids require up to 1,000 cubic feet of space to work properly.

LEFT The Accelera from Stiebel-Eltron heats water by drawing on air in a basement or garage.

↑ POINT OF USE

Spot water heaters work on the same principle as tankless heaters but deliver water to only one point: the sink in a kitchen or bathroom, for example.

PROS A point-of-use heater can reduce water waste and dramatically shorten waits for hot water at frequently used locations.

CONS Can be noisy.

ABOVE The Tronic 3000T spot water heater from Bosch costs less than $200.

↑ TANKLESS/ON-DEMAND

Rather than storing water, a tankless water heater fires up the heating unit when the demand is made.

PROS Tankless units are usually smaller and more compact that storage tank heaters. They are significantly more fuel efficient, especially when powered by gas.

CONS Tankless water heaters usually require significantly higher set-up costs (thousands of dollars instead of hundreds) due to requirements for larger gas lines and the installation of flues.

ABOVE Heatworks' Model 1 is an electric, digital water heater that can be used to heat a small house.

 FOR RESOURCES, SEE PAGE 95.

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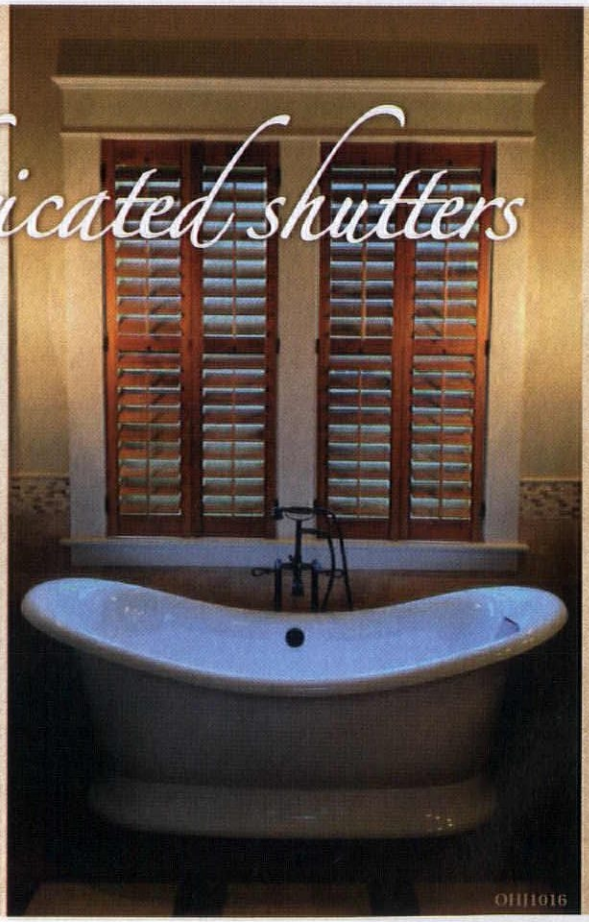


CONDENSING

A condensing heater captures hot combustion gases that are normally vented out of a standard unit and routes them to a series of sealed coils. Water flows around the coils, collecting most of the heat before the cooled gases are finally exhausted.

PROS Condensing water heaters can be more energy efficient than many tankless water heaters, and cheaper to install.

CONS Condensing units are more expensive than conventional heaters, and can only be used in homes with natural or LP gas.

RIGHT Rheem's 48-gallon high efficiency, direct vent condensing water heater can supply more than 90 gallons of hot water in the first hour.

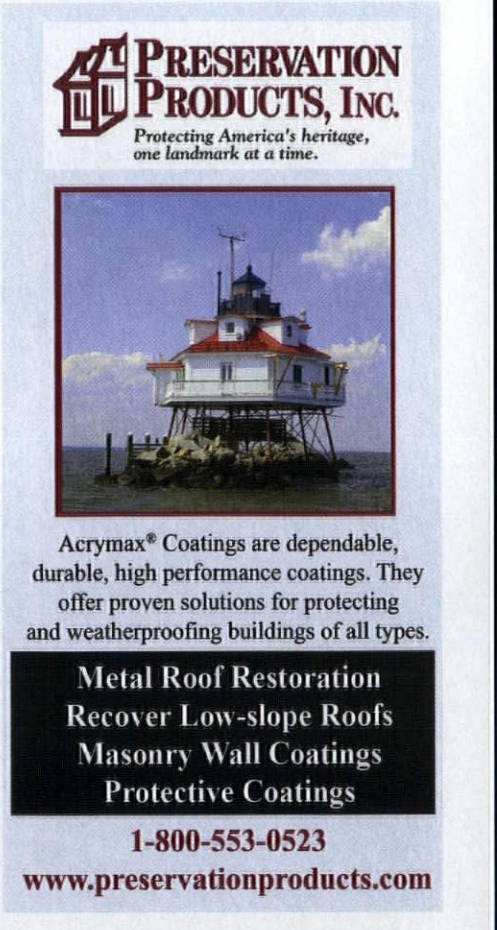
SOLAR

Solar panel cells mounted on the roof absorb heat from the sun and deliver it to a closed-loop system that serves the hot-water tank.

PROS Solar water heaters work best in sunny climates, where they can reduce water heating costs to nil on days with abundant sunshine. Installation may qualify for up to a 30 percent tax credit through state and federal programs.

CONS On cloudy days, a back-up system is required. Placing solar panels on a historic building can be problematic. Despite tax incentives, it can still take 10 to 30 years to recover installation costs.

ABOVE Panels for solar water heaters usually have a smaller footprint than those for overall heating.



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"Our 165-year-old interior doors sometimes pop open without human help. Do we have a ghost?"

Our farmhouse was built around 1850. We love the old interior doors, which still have their original hardware. But sometimes they quietly swing open, with no one nearby. During the day, I find the idea of a ghost romantic. But not so much when I'm home alone at night. —*Kathy Stein*

Share Your Story!

What have you, your spouse, pet, contractor, previous owner (you get the picture) screwed up? Email us at **lviator@aimmedia.com**.

THE FIX

Old doors fail to shut properly, or swing open and shut by themselves, for any number of reasons. Houses tend to settle over time, which can mean the doorways are no longer plumb and square.

Check the hinge first. If the pins are not stacked directly above each other, they tend to bind and pop the door open. If so, remove the hinge and tighten it in a vise to bring it back into alignment. Or replace it with a similar salvaged or reproduction hinge.

If the door is warped or out of square, don't try to fix it. It's better to trim the stop on the door jamb (the upright piece of the door frame) where it's rubbing. Shave just a few millimeters at a time with a rabbet plane. Then adjust the position of the striker plate (mating hardware for the latch) until everything lines up—or the door stops popping open, whichever comes first.

If the jamb (framing) is out of square, trim the top or bottom of the door where it binds, again shaving just a bit at a time. Adjust the striker plate as needed.

If the latch is still misaligned with the striker plate, find out how much. Rub a lumber crayon on the plate and close the door; the latch bolt will scrape off the crayon mark, indicating how close it comes to the hole. If the alignment is off by more than 1/16", shift the location of the plate: Remove it and reposition it on the jamb so that the hole surrounds the bolt location. Scribe around the outside of the plate with a sharp knife, then around the inside of the hole with a pencil. Chisel out the bolt hole. Screw the striker plate in perfectly flush, then make sure the latch bolt sinks easily into the striker plate hole when the door is closed.

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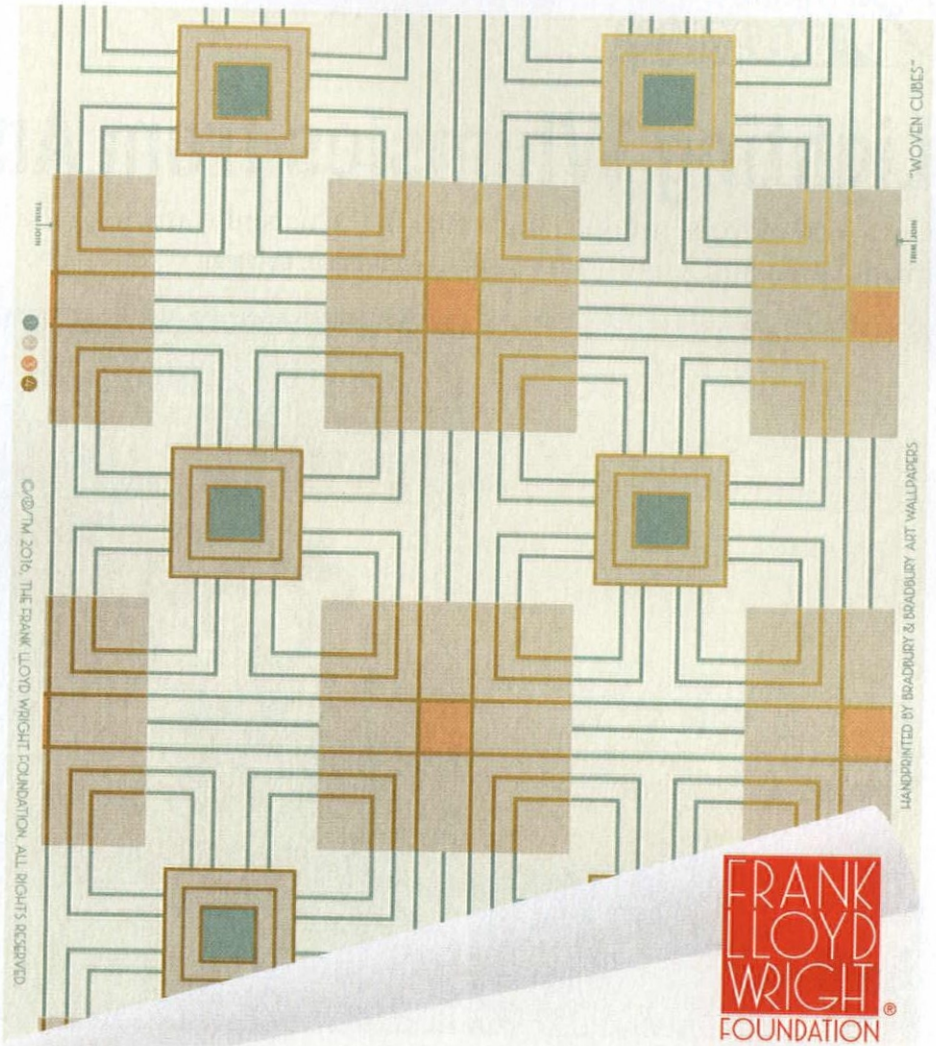

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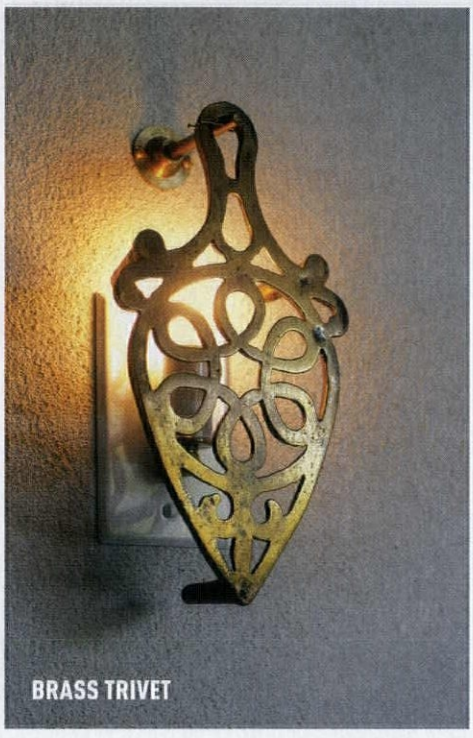
Get a load of three unique lamps that make us smile, made by a trio of salvage hounds who have imagination and some crafty skills. **By Brian D. Coleman**

IRON FENCING


BRASS TRIVET

GLASS INSULATOR

IRON FENCING When Roy Morton was scouting in the English countryside for his Birmingham business, Architectural Heritage, he couldn't pass up a section of crusty iron fencing. Not sure what to do with it, he scribbled on a paper napkin and soon had a sketch of an engaging table lamp that highlighted the finely wrought iron details.

a quick remake

1. CREATE A BASE

He had a base cut from Carrara marble, large enough to support the weight of the finished lamp (and not topple over). The marble was etched with a quick acid wash to simulate age, better complementing the old iron.

2. MARRY THE PIECES

The iron patina was preserved with a clear matte finish, sprayed. A hole drilled in the center of the marble base holds the vertical support from the iron fence piece, secured with screws and brackets on either end. The inexpensive, common porcelain socket was wired to the top, the electrical wire run down the back; the online switch is on the cord. The simple linen shade doesn't compete, and certainly looks classic.

BRASS TRIVET Remember those triangular brass trivets your mother used to protect the tabletop from hot casseroles? Architect Michael Haverland was browsing in an antiques shop and came across a box of them. He bought the whole lot, even though he wasn't sure how they'd be used. At the time, he was looking for wall sconces to light a narrow hallway in his East Hampton home. Eureka: the trivets, projecting very little, would screen the bulbs and add a retro touch.

using ordinary objects

1. SIMPLE PARTS

The design is straightforward. Each trivet, re-imagined as a shade or screen, was hung on a ½" brass dowel anchored to blocking (or a stud) in the wall, allowing the trivet and its support to remain independent of the light source.

2. ADD LIGHT

A square electrical box, easy to cover with a plate and narrower than the trivet, was set in the wall. (A licensed electrician will be sure to size the box according to local code.) A standard light socket on a backing plate completed the sconce. Now there's a pleasing interplay of light and shadow in the hall.

 FOR RESOURCES, SEE PAGE 95.

THE COST

IRON FENCE PIECE	$100
MARBLE BASE	$ 50
WIRING & BRACKETS	$ 15
LINEN SHADE	$ 25
TOTAL	$190
BRASS TRIVET	$ 10
ELECTRICAL BOX & WIRING	$ 25
TOTAL	$ 35
GLASS INSULATOR	$ 15
WOOD BASE	$ 15
GALVANIZED PIPE & WIRING	$ 25
TOTAL	$ 55

GLASS INSULATOR Del Moody has a background in electrical engineering, and his wife, Connie, haunts salvage yards and thrift stores. Together, as Swan Mountain Antiques, they started fashioning unique lamps from vintage glass telephone insulators. Del lets his imagination run free, with bases made from everything from salvaged bowling-alley flooring to old barn wood, even antique smudge pots.

industrial chic

1. THE BASE

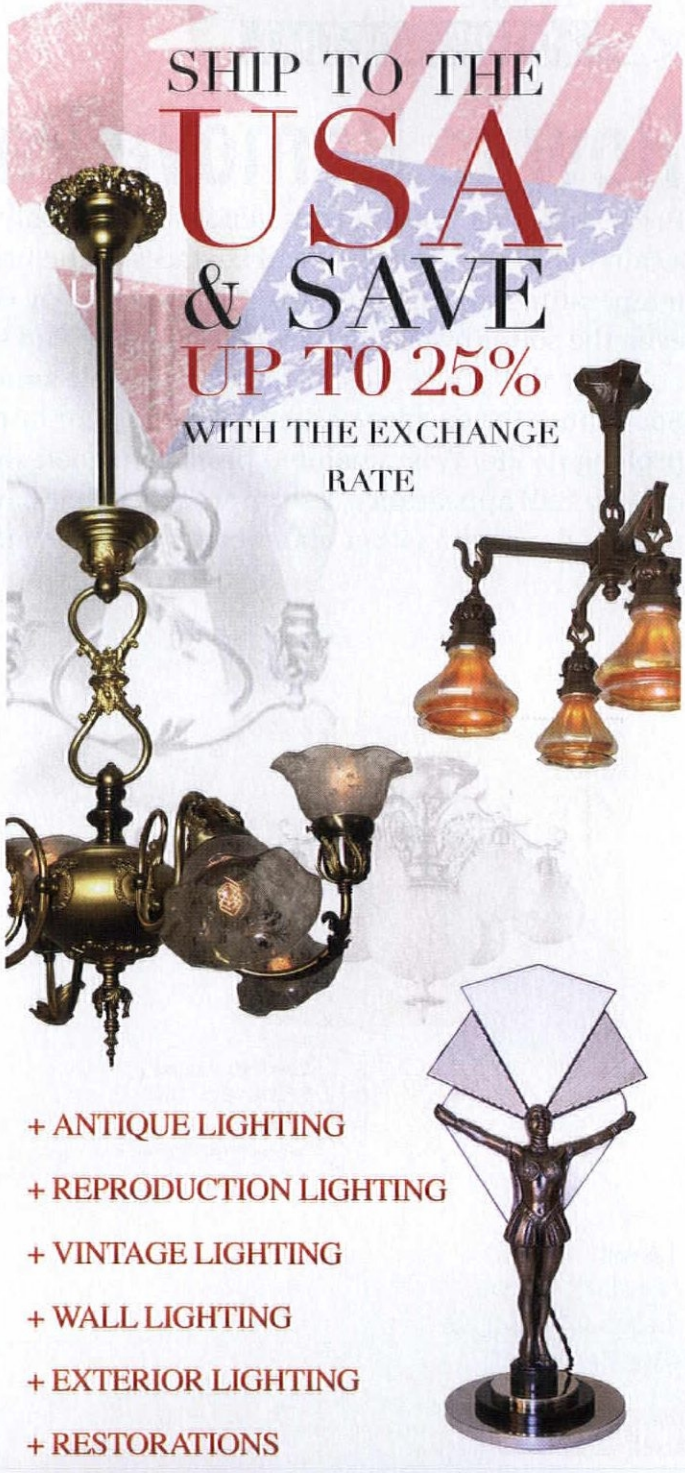
Leaving the patina, Del cuts and planes the wood base, then preps it by pre-drilling holes for wiring and mounting a flange to hold the arms of galvanized steel pipe nipples. The base is finished with a light sanding and sealed with satin polyurethane.

2. THE GLASS

The glass insulators are then wired: a hole is carefully drilled in the top with a drill press, using a diamond bit with a water pump and a steady hand.

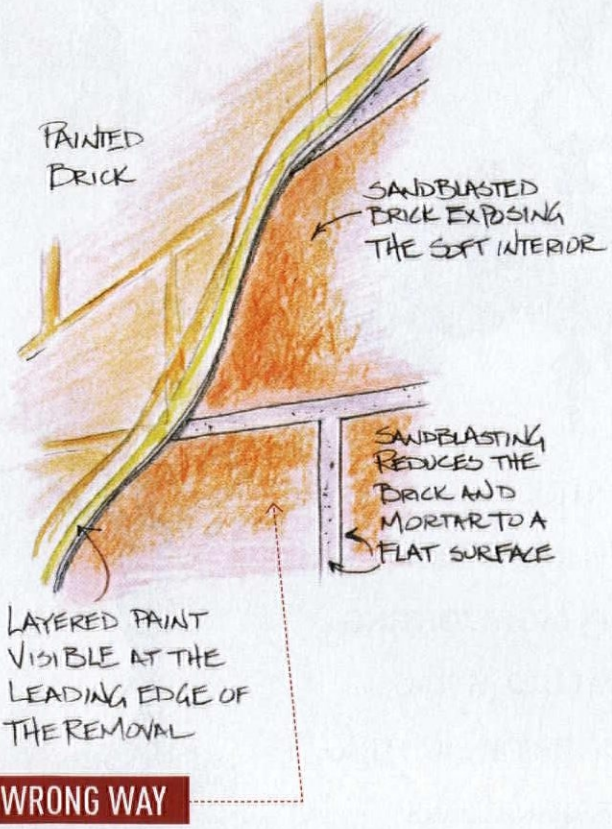
3. THE ARMATURE

Del lays out segments of black iron or galvanized pipe nipples in various lengths, plus elbows, Ts, and angles, to create interesting shapes for lamps with one, two, three, or more insulators. Sometimes he incorporates other salvage such as valves, knobs, or gauges into the design. Once the form is set, he threads the pieces onto the lamp wire, adding splices as needed to service the arms. Each pre-drilled insulator is threaded and a small base socket attached to the end. Parts are tightened into place, an inline switch is installed near the base, and the insulator lamp begins to glow.



How to Remove Paint From Brick

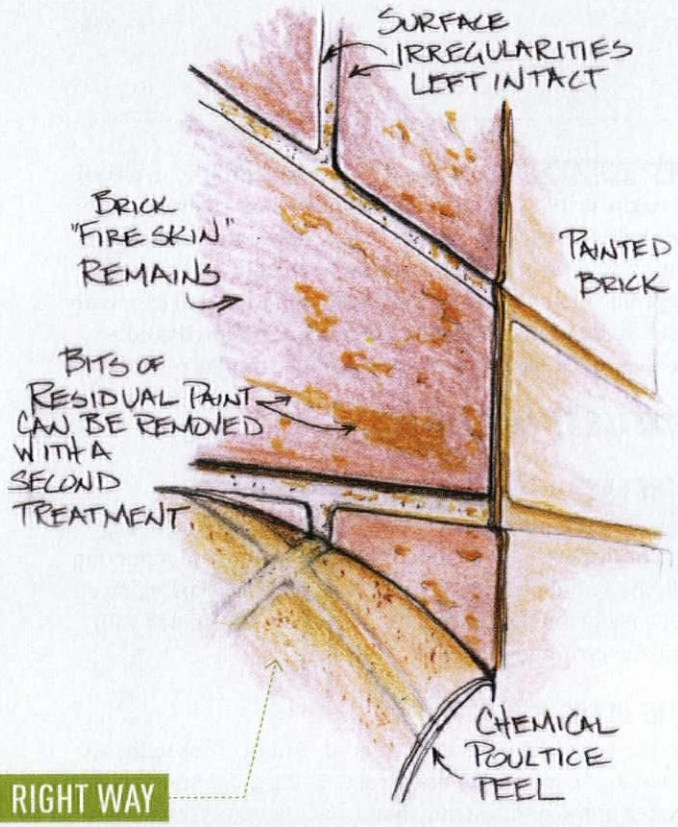
Brick, an ancient building material, is principally fired clay, a ceramic. During the firing process, a thin hard "skin" forms on all surfaces of the bricks. Early brick was fired at relatively low temperatures so that the "fireskin" was thin by comparison to today's brick. Properly maintained, even the softer bricks of previous centuries can survive in good condition for hundreds of years. So why paint at all? Most commonly, people simply want a new or fresh look for their building. Sometimes the surface of the brick is in poor or deteriorating condition, and painting could prolong its life. When painted brick is in good shape, but you're looking to restore it to its original (unpainted) appearance, use approaches that have been successful in practice. Paint removal is usually done with either chemical or abrasive methods. **By Ray Tschoepe**



WRONG WAY

BLASTING IS A NO-NO

Many well-meaning homeowners have ruined their brick or masonry houses by having them "professionally" sandblasted. The process is fast, relatively inexpensive—and very harmful to the fired surface of brick. Abrasives and even a high-pressure power wash may irreversibly damage the protective layer of brick, changing the surface look and admitting moisture. That said, some lower-abrasive systems in the hands of professional operators have been effective, in that they remove mostly the coating and only the merest amount of surface. These methods include dry-ice blasting and shell blasting. I would choose chemicals.



RIGHT WAY

CHEMICALS ARE GENTLER

Removal of paint from brick, particularly old brick, is most easily and safely done through the use of chemical strippers. Different formulations of chemical removers will work under the right circumstances; manufacturers' websites can help you pick one. Keep in mind that choosing the wrong product will be messy and may even be dangerous. (Consider regulations and safety concerning lead paints, too.) Many people have had good luck with today's less toxic strippers, like Peel Away 7, which often require a long dwell time. Let the remover work, then gently scrape off the residue and rinse with plenty of water and a stiff, natural-bristle brush.

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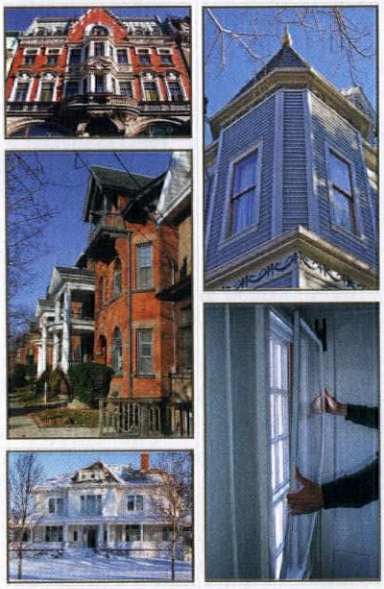

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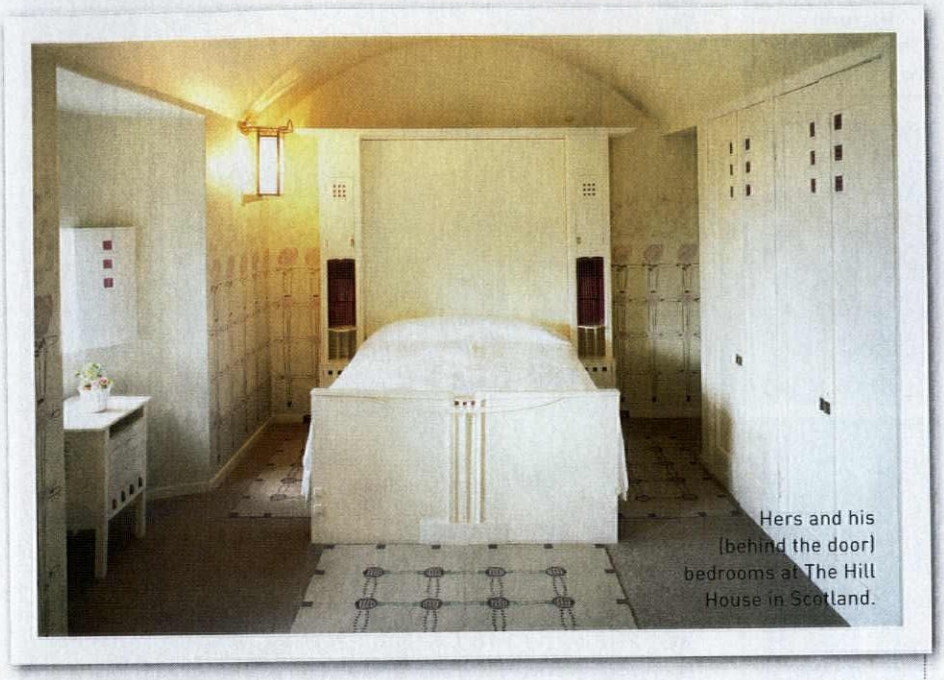

Hers and his (behind the door) bedrooms at The Hill House in Scotland.

Q: My 1873 Victorian house, like many others I've seen, has a door in bedrooms that allows passage to the adjoining bedroom without going into the hallway. One bedroom not connected to the others has two doors opening to the hallway, one near the stair to the third floor. Did the set-up have something to do with servants?
—Daniel Ranieri, Lambertville, N.J.

A: "Interconnecting bedroom doors allowed occupants to communicate without being seen in public areas," says editor Brian Coleman, an expert on historic houses in Britain and the U.S. "It worked for a variety of functions: easy access to infants, or for husbands and wives who kept separate but connected bedrooms, or even to allow a servant or caregiver easy access. The Hill House, designed by C.R. Mackintosh in 1902, had this arrangement. In the photo of Mrs. Blackie's bedroom, the door on the right opens directly into her husband's room."

I've seen bedrooms connected in such a way that one bedroom is also the passage for another—earlier ideas of privacy being more lax than today's. I've seen a master or nanny bedroom connected to a nursery. I'm not sure why a bedroom would have two hall doors; is it possible your large bedroom once was two smaller chambers? *—Patricia Poore*

Q: In the tower of our 1893 Queen Anne, three windows are topped with what may be Addison pressed glass; stamped in the corners: Patented Dec.1.91. A pane is missing, and dormer windows may have had the same glass. Do you know of a comparable replacement?
—Ann Graham, Sycamore, Illinois

A: I have quite a few pieces like this picked up in antiques stores—though not exactly the same pattern or size. It's cast glass, and it's made in a similar way today. You will probably have to have replacements custom made. Kokomo Opalescent Glass (kog.com) in Kokomo, Indiana, could do it. They make many cast pieces and certainly can match the glass and the etched surface. Also, Irwin Terry and Bill Campbell at Century Studios in St. Paul suggest that GlassArt Design (glassartdesign.com) in Minneapolis might re-create the look by fusing or sandblasting. *—Rhonda L. Deeg, RLD Glass Art & Restoration, Madison, Ind.*

Q: You've talked about old maps as decoration recently and now I'm hooked. Do you know of a source for reproductions? *—Timothy Dalton, Los Angeles area*

A: Historic Urban Plans has a wide selection of maps, plans, city views, and panoramas from the 1200s to the early 20th century (worldwide). They reproduce the work on high-quality stock. Prices are reasonable. Do a search or see the online catalog at historicurbanplans.com *—Lori Viator*

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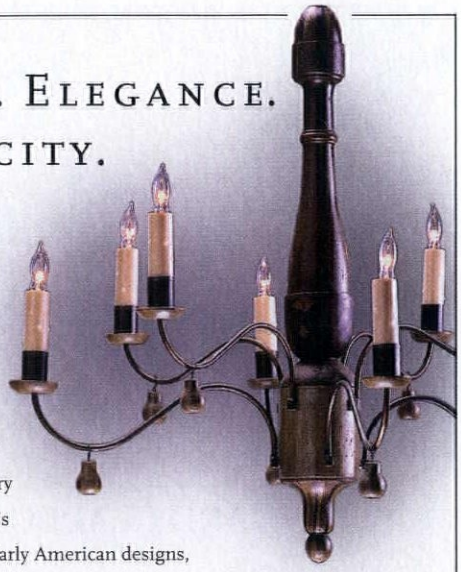

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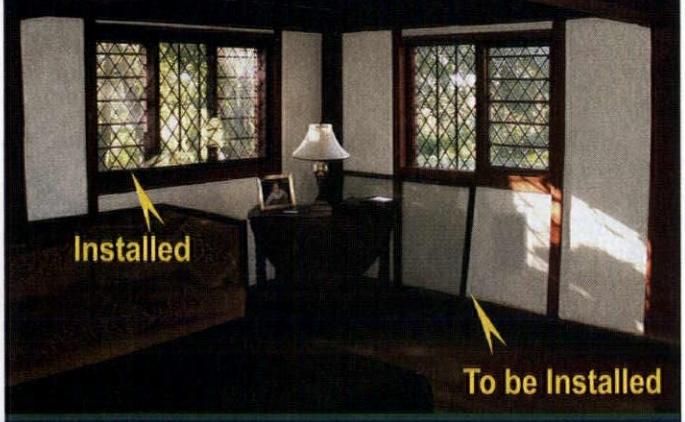

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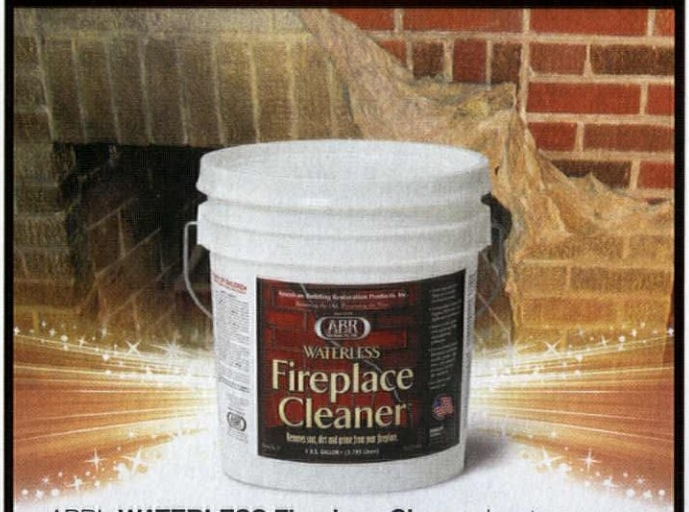

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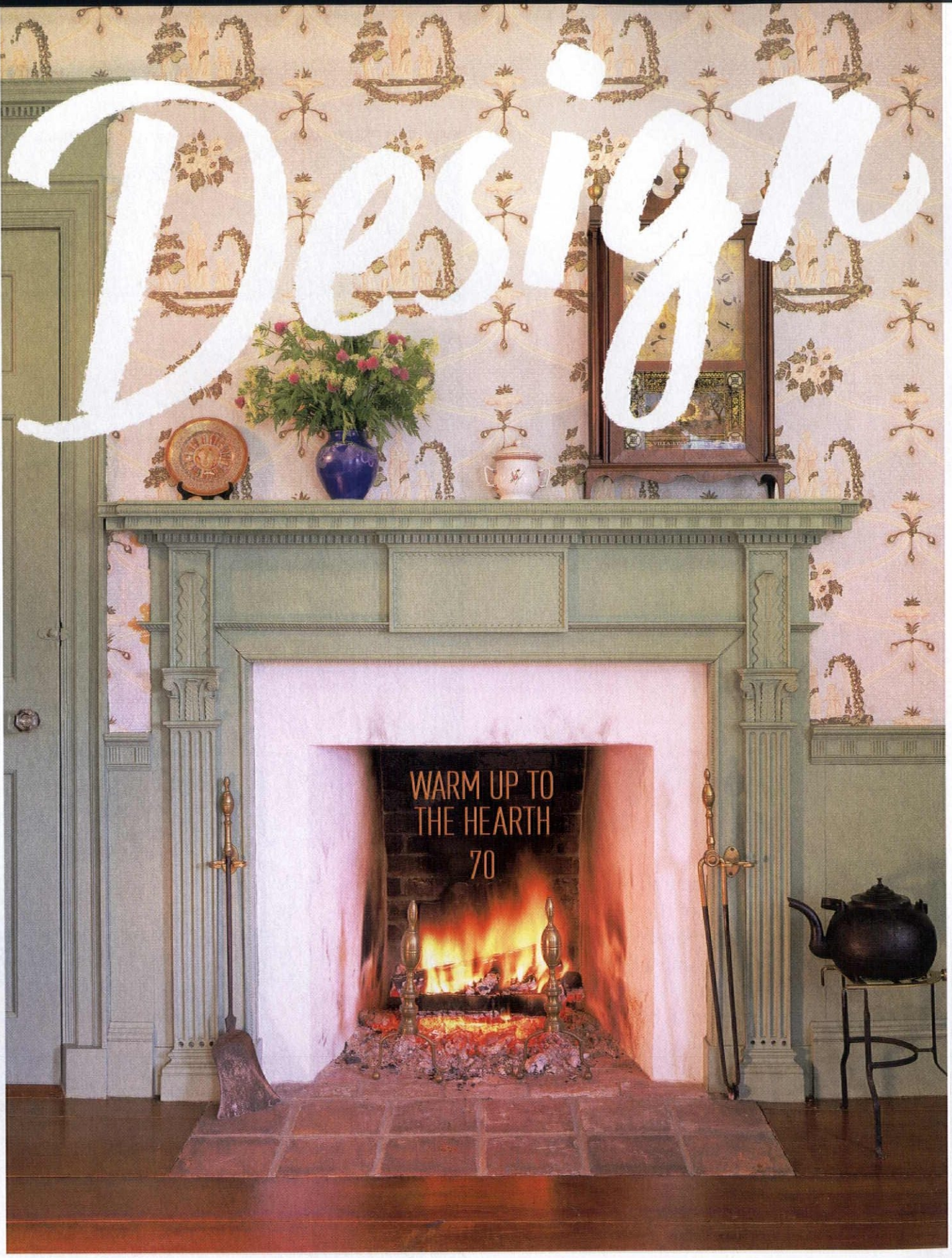
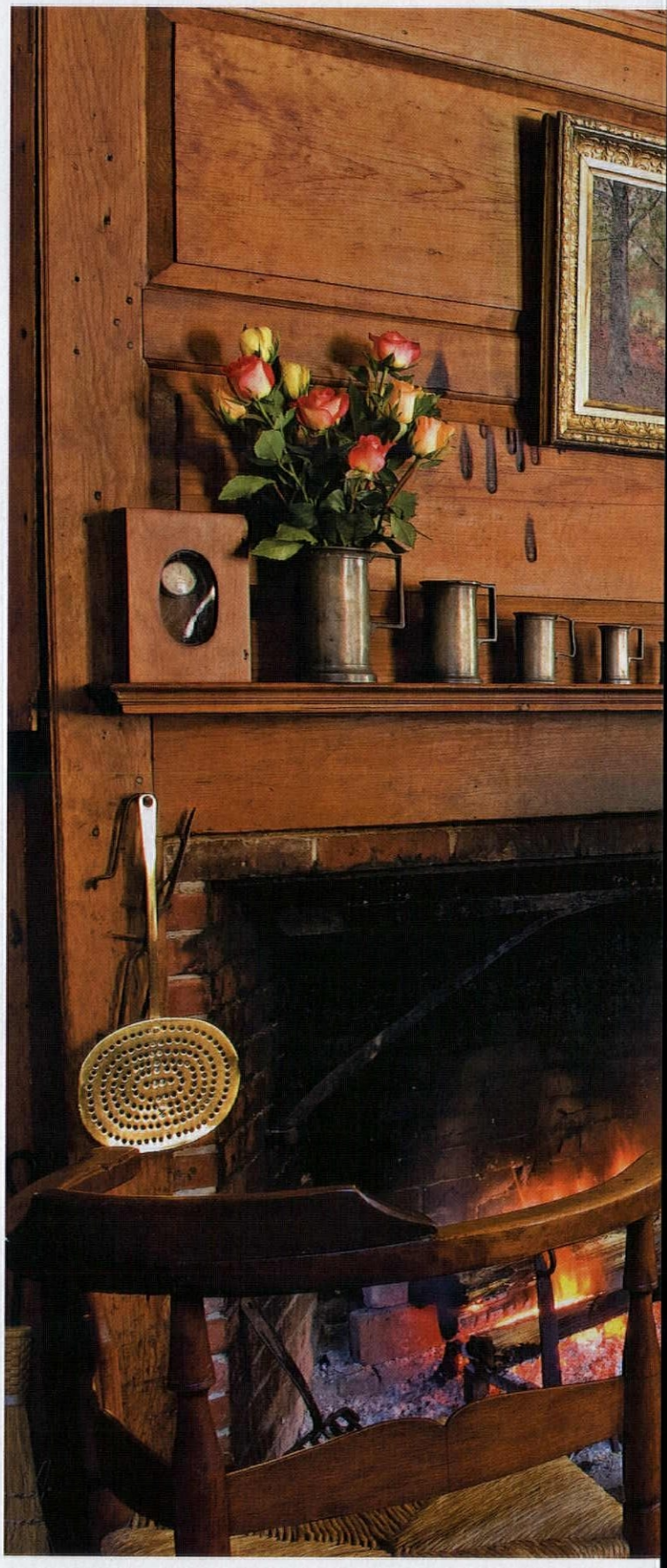


78 VINTAGE VISION: THE COLONIAL REVIVAL | **80** KITCHENS + BATHS | **82** FAVORITE THINGS: LIGHTING | **84** THEY STILL MAKE: FIREBACKS

HEARTH & HOME

The wood-burning hearth once was necessarily the heart of the home. The mantelpiece evolved into a display of wealth and taste, became a decorating tour de force during the Victorian era. Even in homes with central heat, the hearth has remained a powerful symbol of family. **By Patricia Poore**



THE COLONIAL HEARTH
A large fireplace anchors the 1750s keeping room in an early Massachusetts house. Note the stovepipe patch in the trim over the mantel, suggesting a heating stove once stood in the firebox.

The fireplace, like the staircase, is a focal point and key element of style. Its design is a clue to the intentions of the builder: Does your house lean toward Greek Revival (simple post-and-beam mantelpiece), late Victorian (lustrous tiles or an oak overmantel), Craftsman (beveled mirror and ochre art tiles), or Colonial Revival (white paint and swags)? If it's as obvious as those examples, decorating will be easy!

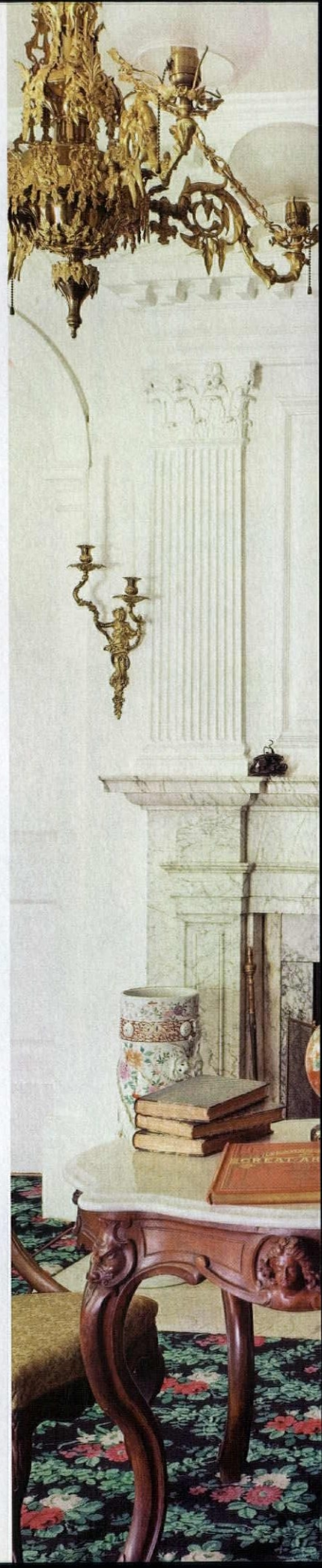
Choose period- and style-appropriate hearth accessories and displays to further the point. If, on the other hand, your fireplaces are plain and mundane, you can use accessories and objects to add a style vocabulary to rooms.

Though decorating is personal and may be spare or eclectic, a nod to period style plays up a house's best features. For Federal homes (ca. 1789–1840), consider heavy brass candlesticks, Chinese Export china, and an oil portrait. Mid-Victorian arrangements (ca. 1850–1875) are eclectic, with a lot of stuff: gilded clocks, Minton vases, figural candlesticks, fairy lamps with art-glass shades, butterflies under glass. The mantel was often draped in fabric.

By the Arts & Crafts period (ca. 1895–1925), less ostentatious displays were built around quality and meaning, rather than quantity. An English painted platter, turquoise pottery, artful little books, and copper objects were common collectibles on display. Certain conventions can be found in every period. These include candelabra at each end or flanking sconces on the wall, a clock, small objects that carry a theme, and a medium to large work of art centered on the wall above the mantel.

On a more practical concern: Old fireplaces allow heated air to go up the chimney, even actively drawing air out of the interior. Their efficiency can be improved by the use of a damper (at the throat above the firebox, or near the top of the chimney), by covering the firebox during cold weather, or by retrofitting the firebox with a stove or modern insert that vents into the chimney flue.

By the way, if your house has a mantel but no real firebox, it may have been built with coal-gas heat. Wood-burning fireplaces lost appeal in the late 19th century, but not so the symbolic importance of the fireplace, so a traditional-looking fireplace often was built as a surround for a modern heat source. A cast-iron unit for gas heat reproduced the look of register grates, which already had made wood fireplaces more efficient; the gas fire contained a heating element that imitated the look of glowing coals. Coal-gas companies piped gas into houses; some houses had a coal furnace in the basement to provide the coal gas. Other faux fireplaces contained a furnace register.



GEORGIAN CLASSIC
Fine neoclassical trim remains in the parlor of the Georgian-era Longfellow House in Cambridge, Mass., built in 1759. The Italian marble mantelpiece was a Victorian-era addition.

FIREPLACE TOOLS & ACCESSORIES

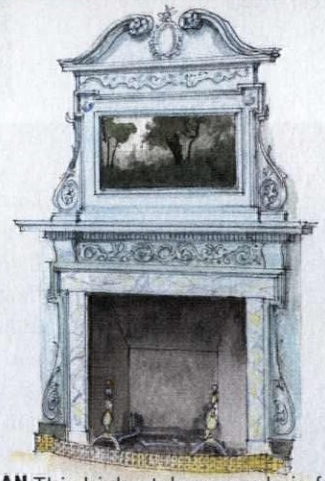
You can outfit the hearth with rustic iron, brass or copper, befitting a Colonial or a Craftsman.

1. Custom wood bellows in cherry or walnut with hand-cut leather work and solid brass hardware, by furniture craftsman Charles Shackleton. ***shackletonthomas.com*** **2.** In forged iron, a set of four tools and stand with leaf finial. (Tools are also available separately.) Find more at ***historichousefitters.com*** **3.** A folding log carrier in leather with a 24" wide iron stand: The modern-goods purveyor West Elm calls it the Pilgrim Log Carrier, and there you have proof of the longevity of the design. ***westelm.com*** **4.** Vogler Metal Design's repoussé copper fireplace hood, micro-hammered with a warty texture, and a Glasgow Rose detail. Custom designed and fabricated hoods in a choice of eight metals, also nickel plated or powder coated from ***voglermetaldesign.com***

VICTORIAN OPULENCE
Beveled mirrors are built into the exquisite trim that creates an overmantel in this Aesthetic Movement parlor. The glazed relief tiles are English.

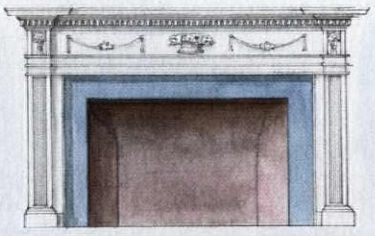
MANTELS THROUGH TIME

Every period had high-style and simple country examples.



GEORGIAN This high-style example is from the formal West Parlor at Washington's Mount Vernon. Other rooms have much simpler mantels with no topper.

Dentils, swags, and pilasters are classical elements that recur.



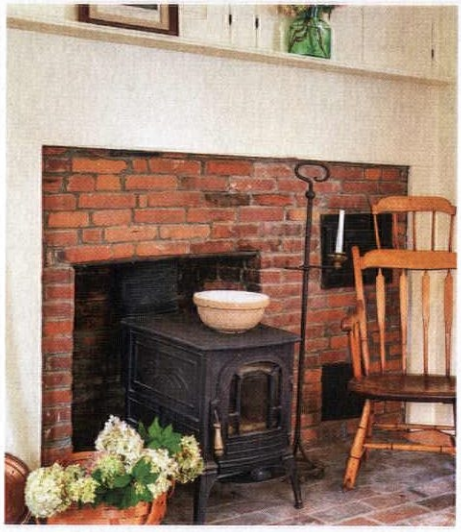
FEDERAL Delicate with carved, Adamesque ornaments, this fine example, ca. 1800, is by Samuel McIntire of Salem, Mass. Colonial Revival mantels may be similar.

BETTER OUTPUT

Fireplace stoves, coal grates, and efficient inserts go back a century or two. You can keep the look and feel of a hearth without the hassles and polluting particulates of open wood burning, whether the fireplace is new or old.

Inserts fit in small or shallow fireboxes. Gas or electric, they may be purely decorative or produce heat. Some are like the complete firebox outfits sold in the 19th century, others more like the Franklin stove (invented in 1842). Some mimic English coal grates—brass or cast iron baskets set with glowing "coals" or "logs" fired by gas or propane (vented through a wood-burning flue), or electricity. Ceramic-fiber "logs" have been around for a century; with a gas flame, the effect is close to a real wood-burning fireplace.

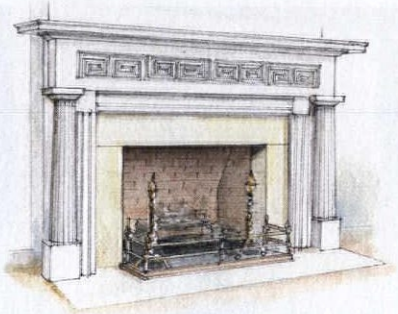
Just 17" wide, the 'Adam' fire basket with fireback by Stovax/Gazco is available for wood, coal, or smokeless fuels.



Even a small fireplace can take a free-standing **stove**, set slightly forward of the firebox. Most are B-vented through the flue; some modern ones direct vent.

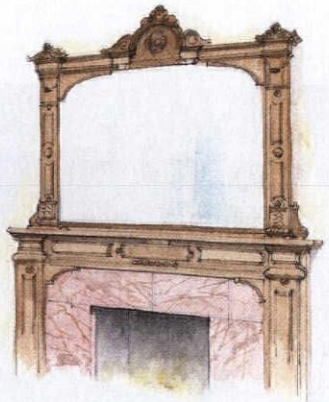
This combination cast-iron fireplace **insert**, surround with floral tiles, and mantel from Stovax is based on an original 1895 English design.

A period-style fireplace with mosaic tiles and a wood mantel was built around this efficient **gas-burning** insert in a new Craftsman home.

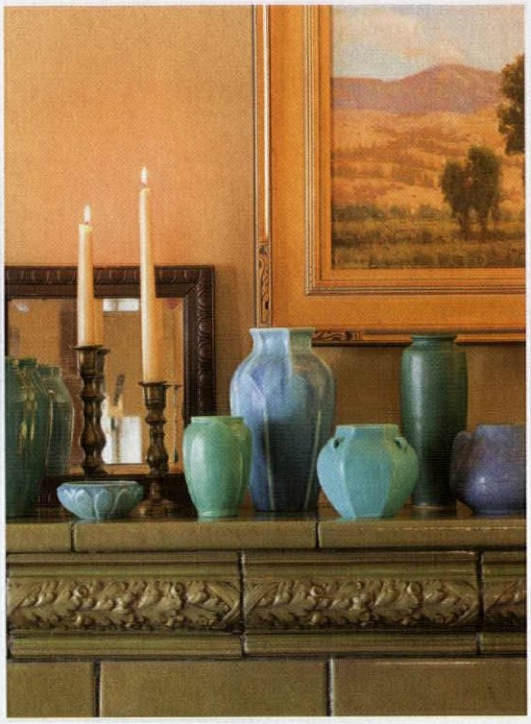


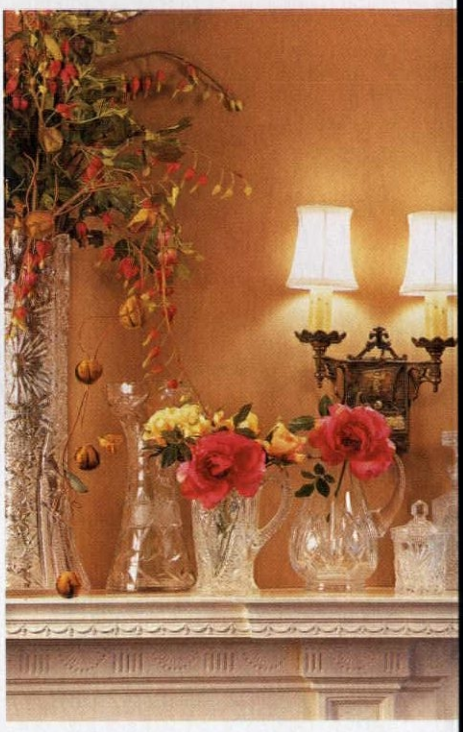
GREEK REVIVAL Some examples are blocky and plain, but this one, from Tennessee, has Greek key-motif fretwork and fluted round columns.

GOTHIC Heavy mouldings, carvings, and Gothic or Tudor arches are prevalent; this extraordinary example is at The Willows, built in 1853 in Morristown, N.J.



RENAISSANCE This drawing was taken from a Renaissance Revival mantel and furniture-like overmantel with mirror in a ca. 1860 Italianate house.





MANTELSCAPES

Bring out the inherent (or preferred) style of your house with a well-dressed mantel and hearth.

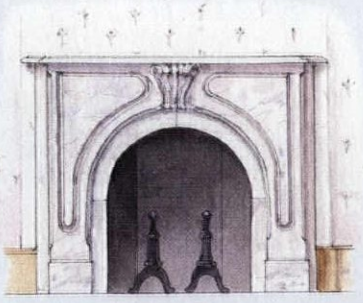
THE MANTEL SHELF Early on, a display of imported china and glass telegraphed wealth and worldliness. Consider travel photos in frames; pottery; candlesticks; vases with or without flowers; leather-bound books; framed art tile; antique ceramics; collectibles such as boxes, glassware, silver and pewter; small statues; even finds from nature—a bird's nest, a branch or driftwood, pinecones, seashells. Choose a theme, and do "clutter" only if your house is Victorian.

The arrangement itself helps define your style. Colonial Revival displays are symmetrical, sometimes obsessively so. Arts & Crafts arrangements also may use symmetry, but often have an unstudied feeling with asymmetrical placement of objects, balanced by height or volume.

OVER THE MANTEL Traditional options for the wall over the mantel include artwork, a mirror, taxidermy, or a textile. In the first quarter of the 20th century, art was often a plein-air or landscape painting, a portrait, or such period favorites as Edward Curtis prints of Native Americans. When a mirror was used, often it was beveled glass set into mouldings over the hearth, rather than a florid piece hung on the wall as in previous periods.

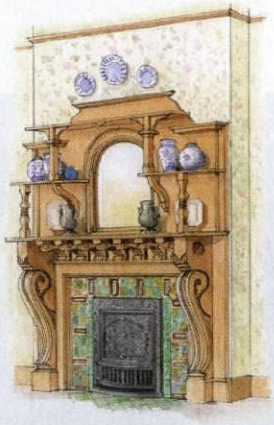
Finish the look: So many offerings are out there, from hand-forged tools to Art Nouveau screens. Generally, brass looks better in classical Colonial Revival and formal Victorian homes, while iron blends with rustic, Craftsman, and Spanish interiors.

This one is in General Grant's 1860s parlor in Galena, Illinois.



ITALIANATE Marble (or faux-finished slate) mantels like this one were common in the 1860s and later, especially for Second Empire and Italianate homes.

TUDOR This carved wood mantel with a flattened Tudor arch dates to the 1840s–50s, but the style was revived for later Tudors and baronial English houses.



AESTHETIC Look for a certain delicacy, incising, fan ornaments, and Victorian tiles in Aesthetic Movement fireplaces; Anglo-Japanese elements may appear.

CRAFTSMAN BUNGALOW
The original fireplace is faced with large, earthy tiles. Built-in bookcases, casement windows, and a heavy mantel shelf supported by brick corbels or wood brackets are quintessential period elements.

More Online

A summary of American fireplace design at **oldhouseonline.com/history-of-the-fireplace**.

ARTS & CRAFTS While brick was more common, here matte-glazed tiles are flanked by built-in bookcases and small casement windows in the frieze.

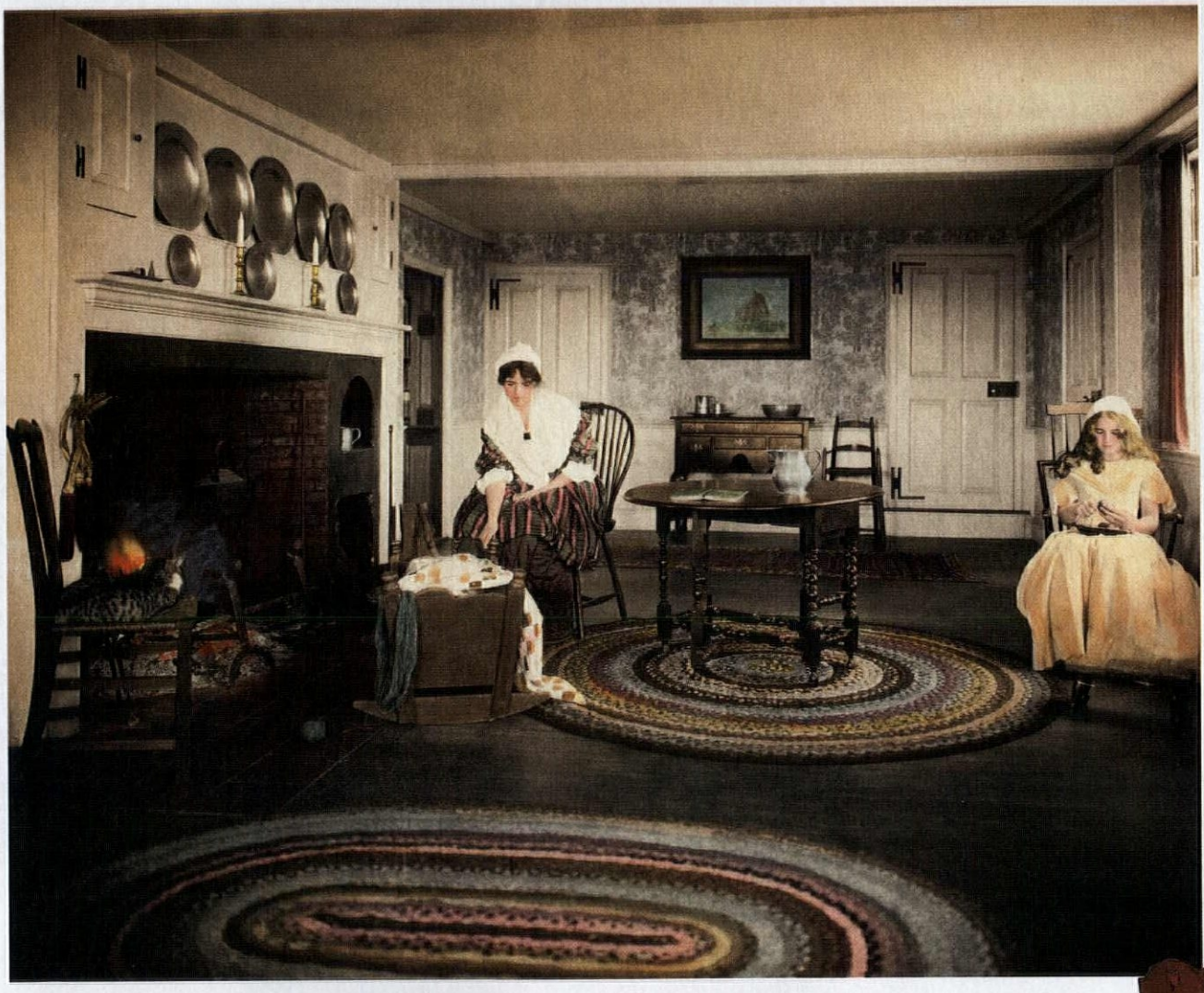
MODERN Unembellished, a brick masonry core anchors a 1955 house designed with reference to the Usonian houses of Frank Lloyd Wright. The firebox is raised.

ABOVE This bungalow living room is in California.
OPPOSITE, LEFT TO RIGHT Victorian excess, well curated: an ornate mantel clock, ceramic pots and exotic vases, and peacock feathers set atop an embroidered mantel scarf. Blue and green art pottery is displayed under a plein-air painting in an Arts & Crafts house. Flanking sconces and crystal are classics, as in this formal Tudor home.

FOR RESOURCES, SEE PAGE 95.

Icons of the Colonial Revival

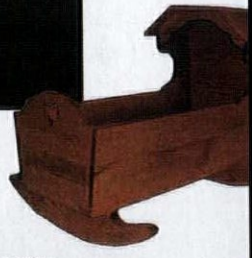
Depicted in a hand-tinted photograph by Wallace Nutting, dating to ca. 1910–1930s, this is one of his many nostalgic stagings of colonial life.



Braided from wool cloth and hand-laced into shapes oval, round, or as overlap circles, **braid rugs** from Country Braid House come in all colors. *country braidhouse.com*

What's a big colonial hearth without **forged iron** and the occasional meal cooked over the fire? Find cranes and pots, reflector ovens, andirons, and tools. *historichousefitters.com*

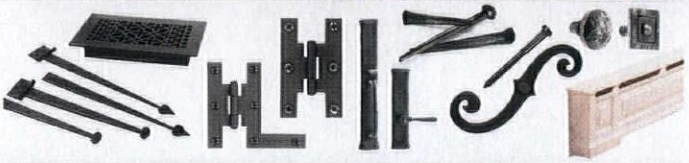
The iconic Massachusetts lowboy **dressing table** is a custom piece by Doucette & Wolfe, with aspects of William and Mary and early Queen Anne styles. Traditional joinery, hand-cut dovetails, 36" wide. *doucetteandwolfe furniture.com*



Here's a plan ($14) for building an authentic 18th-century hooded **cradle** with a scrolled fascia board and pegged joinery. Item #151523, *woodcraft.com*

Famed tastemaker ***Wallace Nutting*** *(1861–1941)—pastor, antiquarian, author, photographer, and furniture maker—all but created 20th-century Colonial Revival symbolism: the good old days as we wish they had been.*

PHOTO COURTESY OF WALLACE NUTTING



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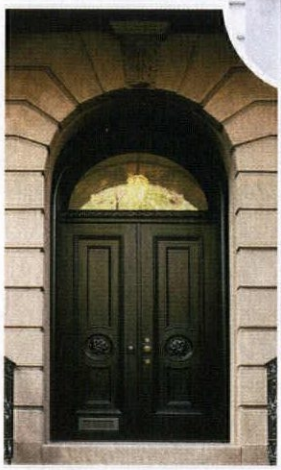

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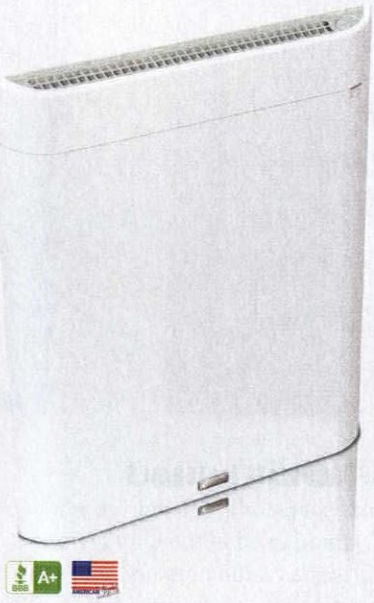

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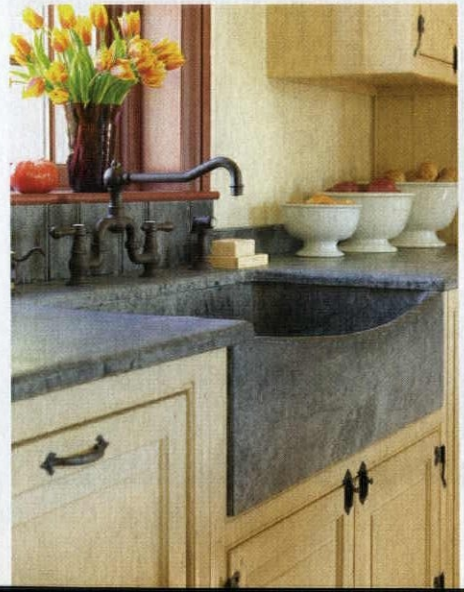
A Gathering Room

An existing addition is recast as an eat-in kitchen in a ca. 1816 Pennsylvania stone house.

By Patricia Poore

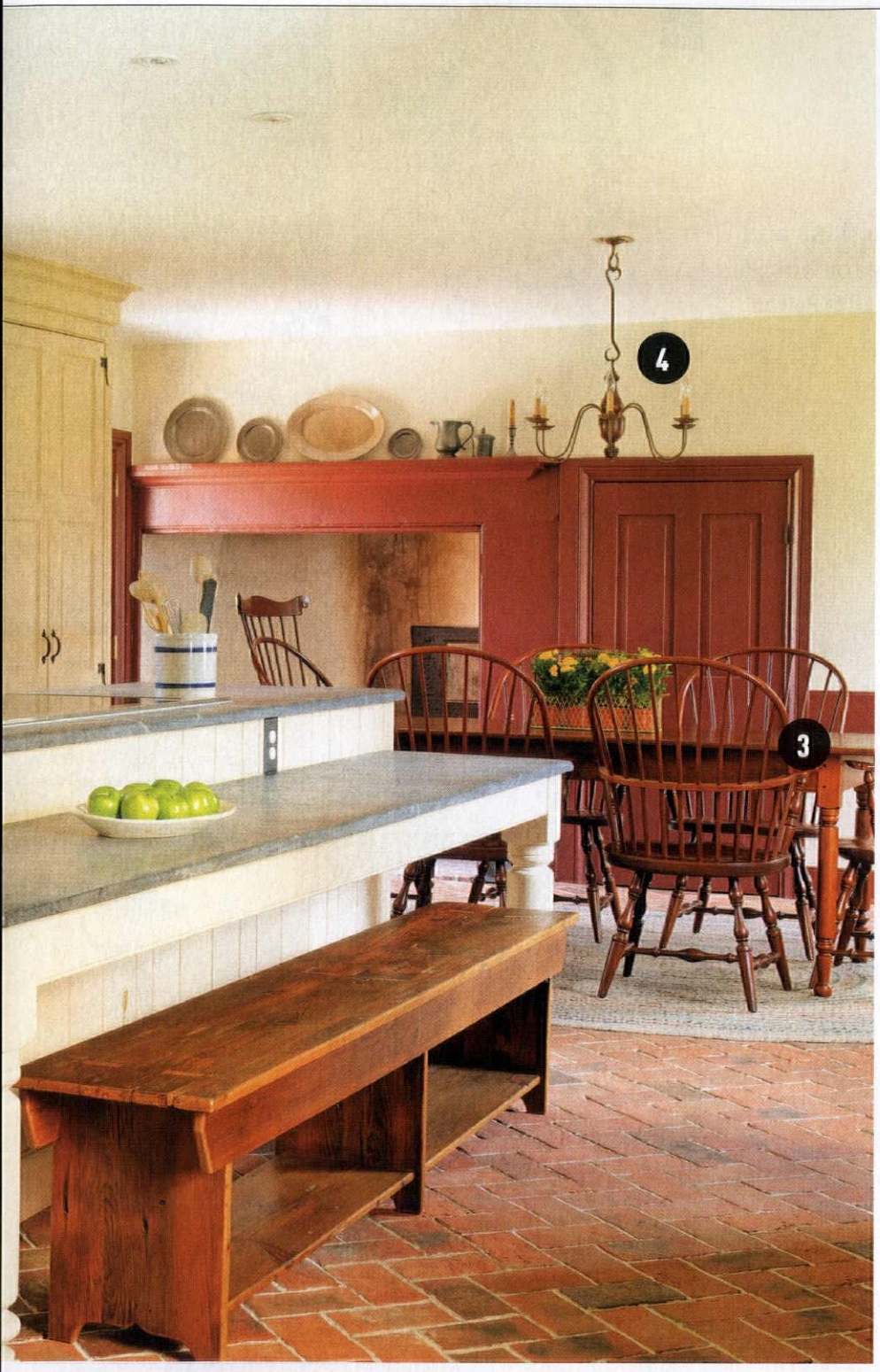
Housed in the former summer kitchen and addition, this new space has the look of a service wing or converted porch. The structure was connected to the stone house in the 1940s, and had morphed into two dated spaces. Because many of the rooms in the old house are small, the family wanted one big gathering space.

The homeowners tackled structural work, installed period-correct windows and doors, and laid the brick-tile flooring. Cabinets and island were built by Kevin Ritter of Timeless Kitchen Cabinetry (timelesskitchendesign.net). Door and moulding details are true to period, and the finish is distressed milk paint. Serving as both worktable and gathering spot—and for buffet service—the island forms a galley with the opposite wall. A cooktop and under-counter oven are integrated into the island. The sink, solid stone with the basin cut out for no seams, is an innovative design by Bucks County Soapstone. Radiant heat was installed beneath Inglenook Tile's brick flooring. Nothing detracts from the compatible design.



1. CABINETS: KEY TO DESIGN
Cabinets cued by furniture lend a timeless look. Door mouldings and crown details are period classics; kick spaces are made to look like furniture legs; the authentic milk-paint finish is gently distressed.

2. APPROPRIATE MATERIALS
Wood, soapstone, brick, iron, wool: everything used in the kitchen is natural, has a long history, and will age gracefully. Over time, marks of wear will only add patina.



3. MULTIPLE FUNCTIONS
That this is a family room with a big hearth makes the working kitchen less noticeably modern. Windsor chairs and a tavern table on a braided rug create a period room; opposite the island, one wall of built-ins essentially forms an unobtrusive galley kitchen.

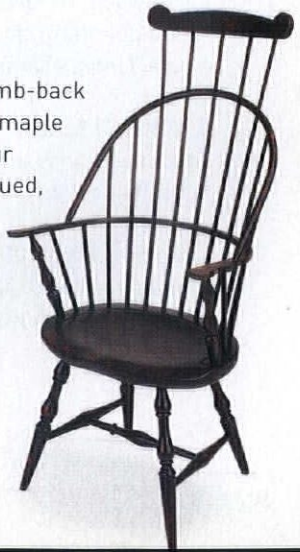
4. FINISHING DETAILS
Multi-light sash, blacksmith-made hardware (including rat-tail hinges), early chandeliers with tapers, and a period palette of iron-oxide red and buttermilk allude to the age of the 1816 house.

BE INSPIRED...

Among the full line of Williamsburg Blacksmiths' reproduction hardware, lighting, and accessories: the bean-and-spear iron **cabinet pull**, $4.50. *williamsburgblacksmiths.com*

These classic white pedestal or footed **stoneware bowls** with a hand-painted glaze are made in Portugal for Pottery Barn. 'Gabriella' serving bowl, 8" high x 13" dia. $55 each. *potterybarn.com*

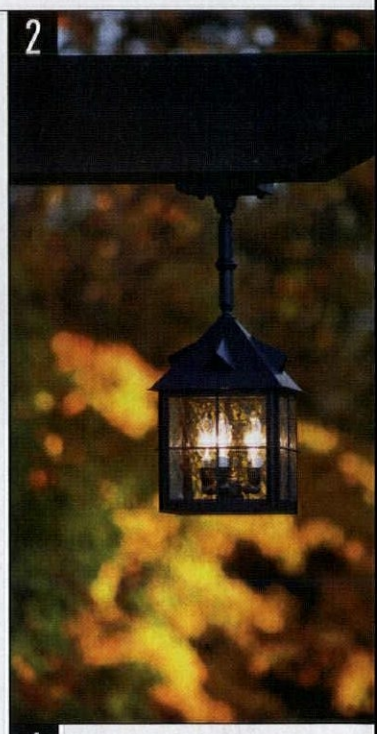
High-fired ceramic **clay tiles**, about ½" thick, create the look of brick flooring (but easier to lay and maintain). Inglenook's Homestead Collection offers tumbled, straight-edge, and rustic brick tiles in a variety of textures and colors. *inglenooktile.com*

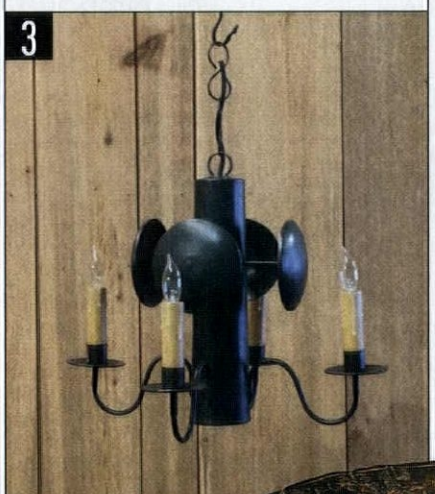


Martin's authentic comb-back **Windsor armchair** in maple may be ordered in your choice of stains, antiqued, or oil and wax finish. Classic turned legs (shown) or bamboo style, $697. *martinschair.com*

Light Moods

My roundup of authentic reproductions and inspired work includes something for homes of every vintage and style. **By Mary Ellen Polson**





1. INDUSTRIAL CHIC
The brass bracket light is true to the bare-bones appearance of many early electric lights, but with a cleaner look. The fixture measures 10" high x 5" wide. $275. PW Vintage Lighting, (866) 561-3158, *pwvintagelighting.com*

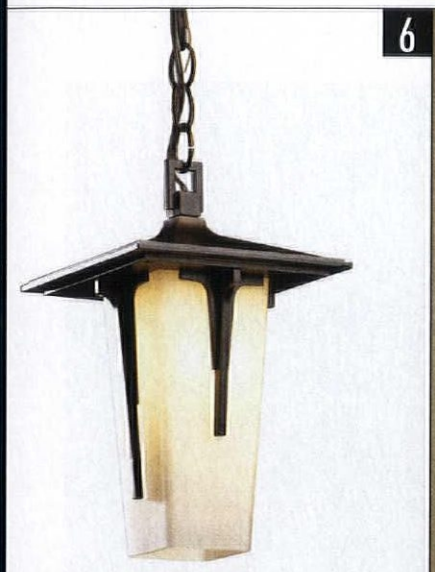
2. LITTLE HOUSE LIGHT
Accented with peek-a-boo dormers on the hipped cap, the Cottage Lantern exterior pendant comes in sizes from 6" to 16" tall. It's shown as a 10" pendant in black with clear seedy glass and window overlay. $585. Brass Light Gallery, (800) 243-9595, *brasslightgallery.com*

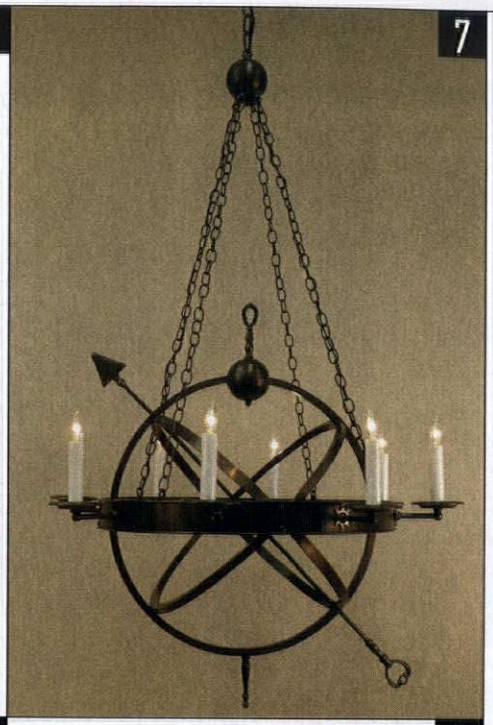
3. ON REFLECTION
Based on an 18th-century original, the Hall Tavern Supper Room chandelier uses reflectors mounted behind serpentine candle arms to cast light. Fabricated from tin and steel, it measures 13" high x 13" wide. $912. Period Lighting Fixtures, (413) 664-7141, *periodlighting.com*

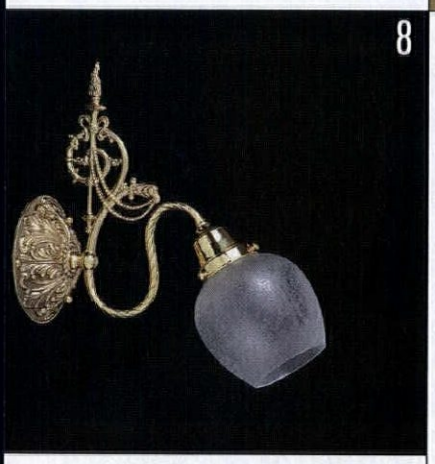
4. SHADES OF TIFFANY
Constructed of steel in an Imperial Bronze finish, the Jewel table lamp includes a shade with more than 360 pieces of Tiffany art glass. It's 27½" high x 16" wide x 16" deep. $297.90. House of Antique Hardware, (888) 223-2545, *houseofantiquehardware.com*

5. COMPACT BEAUTY
Shown with amber glass shades, the Arts & Crafts ceiling light is a reproduction of an antique pan light fixture. The base plate measures 10⅞" in diameter. $639. Vintage Hardware & Lighting, (360) 379-9030, *vintagehardware.com*

Serial restorer **Mary Ellen Polson** is known for her discerning eye for period furnishings.







6. LINEAR GEOMETRY

The Modern Prairie large outdoor pendant is defined by its bold tapering shade and drop overlays. It comes in multiple finishes and three glass color choices. The light measures 15" high x 9.4" wide. It retails for $600. From Hubbardton Forge, (800) 826-4766, *hubbardtonforge.com*

7. CELESTIAL DEVICE

The Armillary Sphere chandelier features hand-cut stars and a cast-brass arrowhead within an array of balanced rings suspended on a chain drop. It measures 38" high x 28" in diameter. Made to order. $3,875. Authentic Designs, (800) 844-9416, *authenticdesigns.com*

8. VICTORIAN ECLECTIC

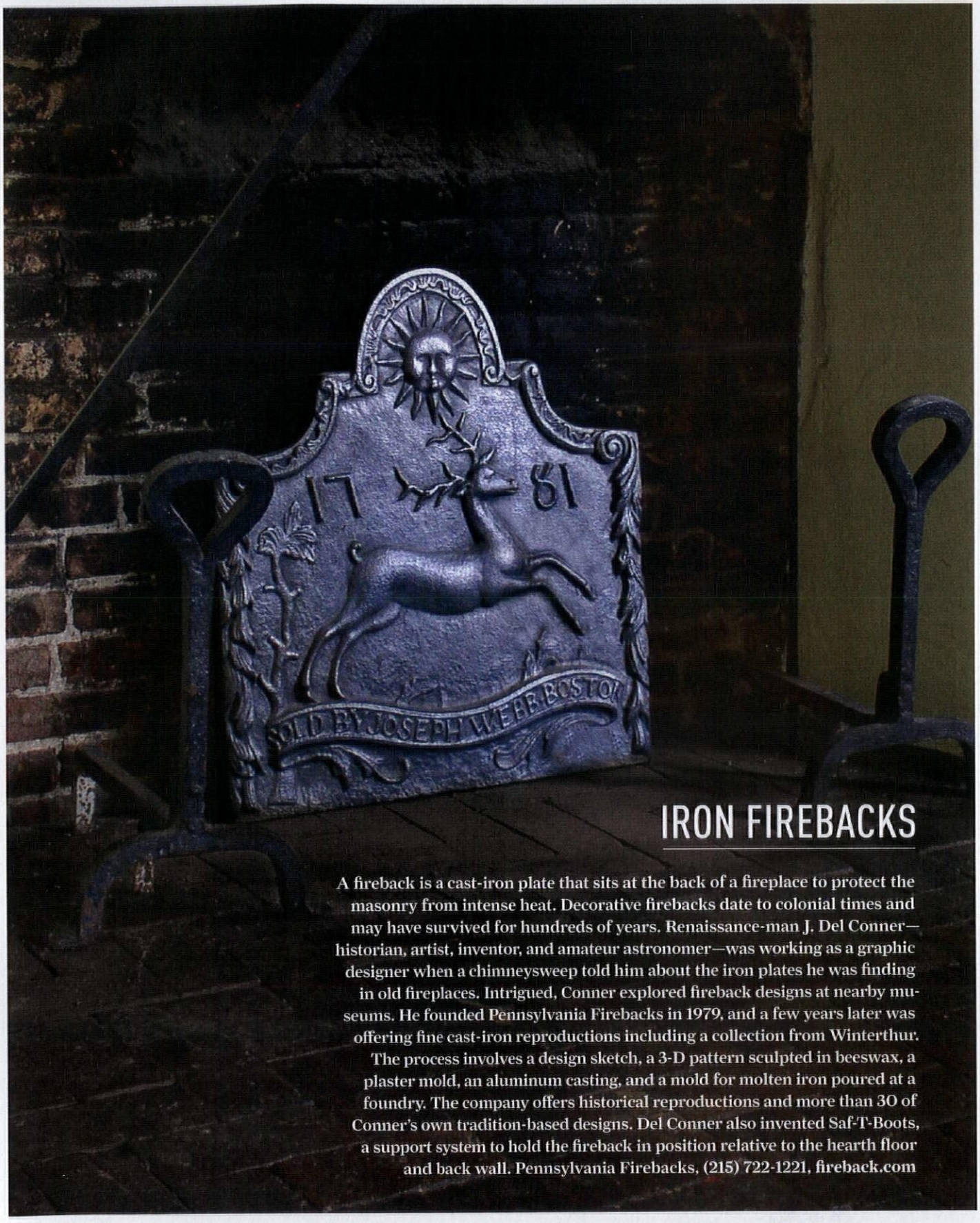
Ornately fashioned with rope and torch motifs in solid polished brass, the small electric sconce is based on an authentic Victorian gaslight design. The fixture projects 12". $268. Shades, your choice, run $16 to $45. Victorian Lighting Works, (814) 364-9577, *vlworks.com*

9. TRUE GREENE & GREENE

The Blacker House (Pasadena) chain-mount lantern features multiple cutouts backed with art glass and a free-form vine overlay. In solid brass, it measures 36" wide x 9½" high. $6,500. Wentworth Avenue Lighting, (800) 577-6679, *wentworthavenuelighting.com*

10. IN CLAY AND MICA

The Craftsman Ginkgo lamp features a pottery base by Ephraim Faience and a mica lampshade impressed with ginkgo leaves. Available with either an almond or amber mica shade, it's 19" high. $975. William Morris Studio, (707) 745-3907, *williammorrisstudio.com*



IRON FIREBACKS

A fireback is a cast-iron plate that sits at the back of a fireplace to protect the masonry from intense heat. Decorative firebacks date to colonial times and may have survived for hundreds of years. Renaissance-man J. Del Conner—historian, artist, inventor, and amateur astronomer—was working as a graphic designer when a chimneysweep told him about the iron plates he was finding in old fireplaces. Intrigued, Conner explored fireback designs at nearby museums. He founded Pennsylvania Firebacks in 1979, and a few years later was offering fine cast-iron reproductions including a collection from Winterthur. The process involves a design sketch, a 3-D pattern sculpted in beeswax, a plaster mold, an aluminum casting, and a mold for molten iron poured at a foundry. The company offers historical reproductions and more than 30 of Conner's own tradition-based designs. Del Conner also invented Saf-T-Boots, a support system to hold the fireback in position relative to the hearth floor and back wall. Pennsylvania Firebacks, (215) 722-1221, fireback.com

 FOR RESOURCES, SEE PAGE 95.

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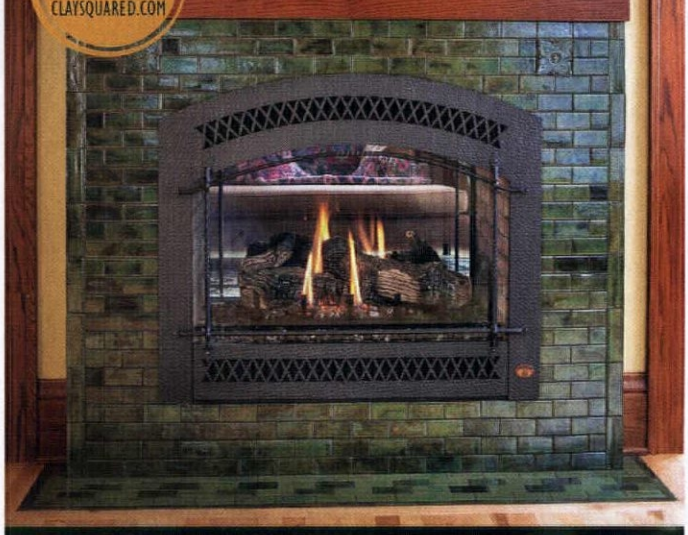

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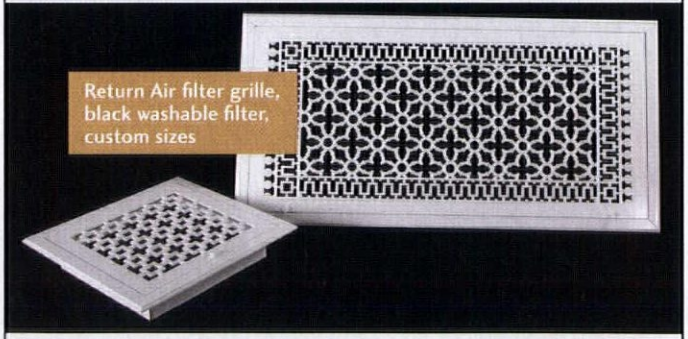

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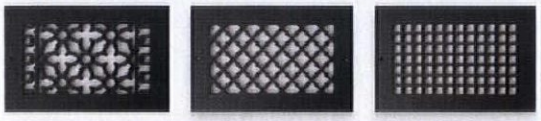

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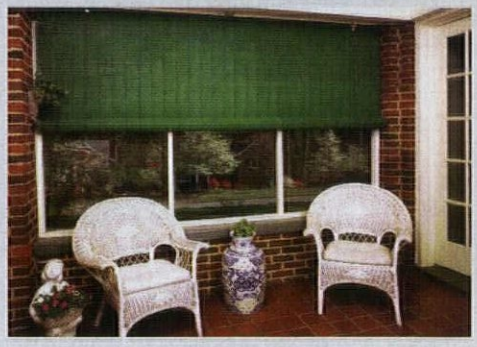

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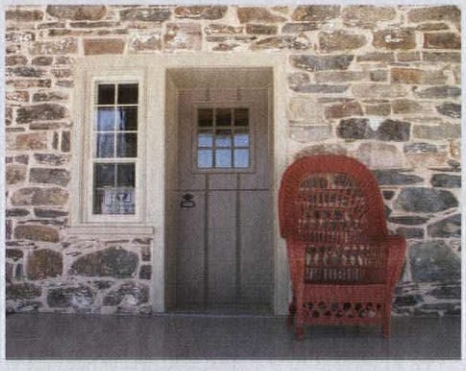

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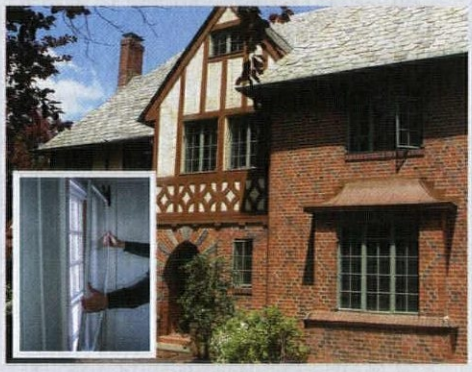

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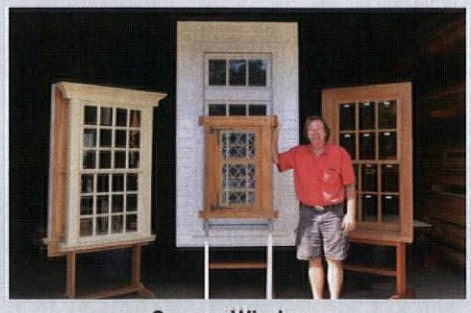

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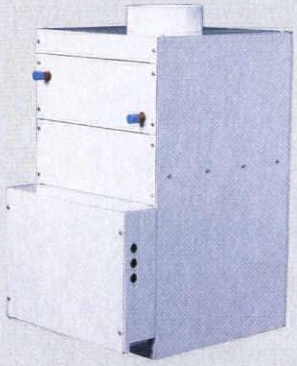

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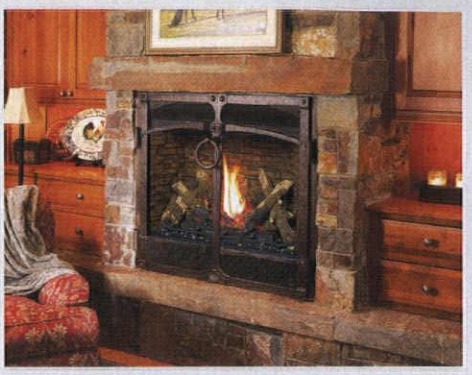

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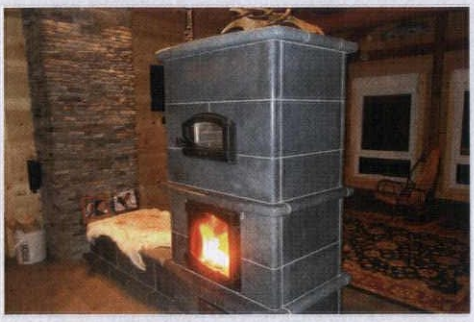

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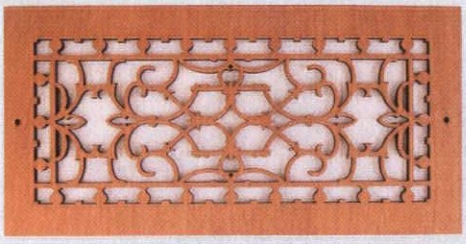

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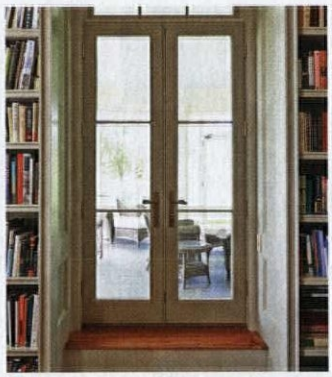

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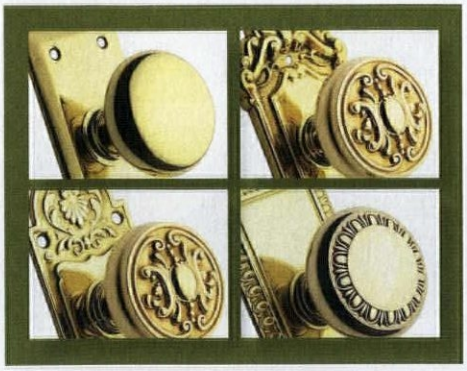

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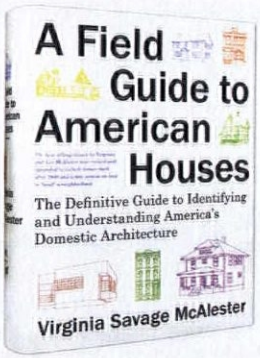

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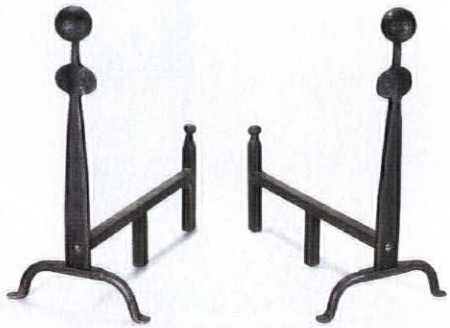

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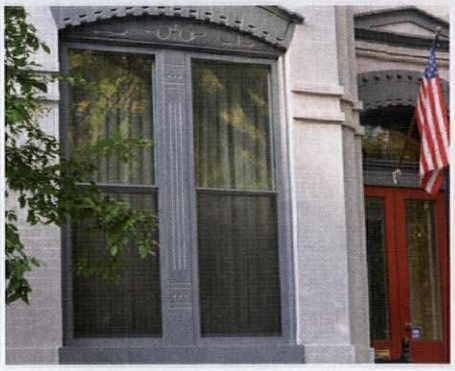

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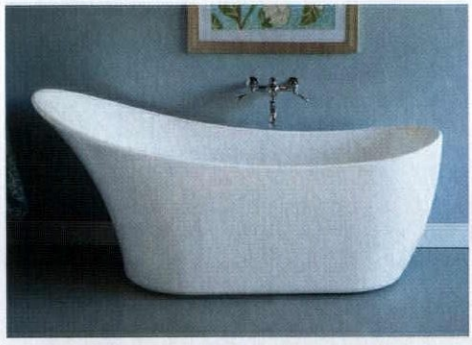

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p. 14 **PAINT** parlor custom mixed to match frieze • ceiling/moulding 'Belgian Waffle' **Glidden Paint** glidden.com **WALLPAPER FRIEZES/CEILINGS** **Bradbury & Bradbury Wallpapers** bradbury.com • red flock reproduced to match original (source unknown)

pp. 18–19 **CABINETS** **Crown Point Cabinetry** crown-point.com **METAL CEILING** through **Passaic Metal & Building Supplies** pampco.com See also **W.F. Norman** wfnorman.com **PAINT** dining room 'Frostproof' **California Paints** californiapaints.com • hall 'Sweet Honey' **Behr Paints** behr.com **SINK** salvaged farmhouse kitchen sink on legs; similar reproduction **Bathroom Machineries** deabath.com **COUNTERTOPS** **Vermont Soapstone** vermontsoapstone.com **CEILING FRIEZE** lincrusta **Architectural Products by Outwater** outwater.com

p. 21 **WALLPAPER** bedroom papers (source unknown)

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COLOR CONSULTANTS
Bob Buckter drcolor.com • James Martin, **The Color People** colorpeople.com • Robert Schweitzer, **Historic House Colors** historichousecolors.com

VICTORIAN CARPETS
The English Wilton Co. historiccarpet.com • Stourvale Mill Collection/Grosvenor Wilton Co. through **J.R. Burrows** burrows.com

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COPPER SCREENS
Coppa Woodworking coppawoodworking.com; see also **Metro Screenworks** metroscreenworks.com **TWP Inc.** twpinc.com

STONE COUNTERTOPS
Bucks County Soapstone bcsoapstone.com *Soapstone counters & one-piece sinks* **M. Teixeira Soapstone** soapstones.com *Counters & sinks etc.* **Vermont Soapstone** vermontsoapstone.com *Soapstone countertops, custom work*

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DESIGN
Marky Morel, **Mky Design**, Long Beach, CA: mkydesign.com

CONTRACTOR
Bob Kaplan, **Kaplan Construction**, Los Angles and Orange counties, CA: kaplanconstruction.com

p. 27 **PAINT** dining room walls 'Aztec Brick', wainscot 'Tudor Brown' **Benjamin Moore** benjaminmoore.com

p. 28 **PAINT** 'Beverly Hills' **Benjamin Moore**

p. 29 **LINOLEUM** Marmorette by **Armstrong** armstrong.com **TILE** Butter #32 **Subway Ceramics** subwaytile.com

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Chelsea Decorative Metal tinman.com **Metal Ceilings Express** metalceilingexpress.com

CALIFORNIA TILE
Mission Tile West missiontilewest.com *Ceramic, stone & terra cotta tiles* **Malibu Ceramic Works** malibuceramicworks.com *Malibu-style tile & terra cotta pavers* **Native Tile & Ceramics** nativetile.com *Ceramic tile in Spanish & Mission styles* **RTK Studios** rtkstudios.com *Custom tile in the Malibu & Catalina tile tradition*

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Emerson Climate Technologies emersonclimate.com

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SEALANTS/WEATHER STRIP
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Alameda Shade Shop shadeshop.com **Ann Wallace Prairie Textiles** annwallace.com **Americana** shutterblinds.com **Pacific Registers** pacificregisterco.com **Reggio Registers** reggioregister.com **Shuttercraft** shuttercraft.com **Woolen Mill Fan Co.** architectural fans.com

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Architectural Heritage architecturalheritage.com

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GLASS LAMPS
Black Dog Salvage Marketplace, Roanoke, VA: blackdogsalvage.com

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Ball & Ball ballandball.com

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MantelCraft mantelcraft.com **Mantels of Yesteryear** mantelsofyesteryear.com

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FIREPLACE TOOLS & ACCESSORIES
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INSERTS, GAS FIREPLACES, ETC.
Avalon Firestyles avalonfirestyles.com **Hearth Cabinet Ventless Fireplaces** hearthcabinet.com **Hearthstone Stoves** hearthstonestoves.com **Lopi Stoves & Fireplace Inserts** lopistoves.com **Napoleon Fireplaces** napoleonfireplaces.com **Stovax/Gazco** stovax.com **Travis Industries** travisindustries.com **Valor Fireplaces** valorfireplaces.com

THEY STILL MAKE...

J. Del Conner, **Pennsylvania Firebacks** fireback.com

Related Resources

The Country Iron Foundry firebacks.com

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WHO'S THE BULLY?

This scene was shot in Long Beach. "I call it a California bungalow, victim of the Philadelphia Experiment," says John Watts of Cerritos. (But it's not a hoax: We can still see the brave little bungalow, which appears to be pushing back.)

"What a tragedy," our visitor continues. "Who in the world would ever dream of doing this?" We wonder, was the bungalow encroaching on the lot next door, so a judge allowed the lop? The commercial enterprise made an offer the homeowner couldn't refuse? This town has no setback requirements?

By the looks of the rosebushes and a chair on the half-porch, curtains in the windows, and a bow on the door, somebody still lives in the bungalow. Do rooms on the right crash up against a concrete wall? And why does the bunker have an exit onto the porch? Very mysterious.

> "Pardon me, a new bunga-*low*."
>
> —Laurie Thomas & Luke Koelsch

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